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ROBERT WISE
Remembers THE DAY
THE EARTH STOOD STILL

MONTY PYTHON'S TERRY GILLIAM INTERVIEWED

EDITION #28

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FILMS

The Magazine of Imaginative Media

THE MYSTERY BEHIND
**REVENGE
OF THE
JEDI**

PUTTING
TOGETHER THE
NEWEST PIECES
OF THE UNTOLD
STAR WARS SAGA



QUEST FOR FIRE



TIME BANDITS



DEADLY SPAWN



SWAMP
THING



THE NEW DR. WHO (PETER
DAVISON) INTERVIEWED



HITCH HIKER'S GUIDE
TO THE GALAXY



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FORD FAN FANTASY

Just a note to let you know how much I enjoyed your August, '81 issue. It was my first purchase of your magazine. I bought it for the article on *Raiders of the Lost Ark*, and what a great one it was. Lots of pix of the film and its wonderful, handsome, sexy, crazy, Harrison Ford. I've been searching the magazine racks for an article on Mr. Ford. But no one but *Fantastic Films* has anything. Sure, *People* magazine put him on the cover but no story inside.

If you guys know where I could get pictures, info, or fan club info on Mr. Ford, please let me know.

Looking forward to your next issue,
Linda Siro
San Marcos, TX

(EDITOR'S NOTE: Harrison Ford fan mail may be sent to "Harrison Ford Fan Club," Lucasfilm Ltd., PO Box 2202, San Rafael, CA 94912)

GETTING IT STRAIGHT!

We are writing in the hope of correcting the pervasive yet misleading impression that has been given in most of the fan press (including *Fantastic Films* #25) that Rob Bottin accomplished the on-actor facial and body makeup featured in *The Howling*.

With few exceptions, these special makeup creations were executed by makeup artist Greg Cannom. Unfortunately, Greg has gone totally unheralded for his fine work. He truly deserves some recognition.

The two articles on *The Howling* in issue #25 show many samples of Greg Cannom's work, yet the text only mentions Rob in connection with the film's special effects.

Take for example the photo at the bottom of page 17, in which Rob is seen regluing a stubborn appearance edge to Bob Picardo's face. The actual makeup pictured was made, applied and colored by Cannom. The picture and caption are a bit deceptive.

Also, in the photo at the bottom of page 18, the disembodied hand seen actually applying the "final makeup" to Belinda's torn throat belongs to Greg. Greg's expertise was always relied upon to apply the subtle flesh colorations to the white foam appliances. (A recent-to-recent wound were called for [as in this pictured case] Greg would use a two-color blood

technique to render the effect of clotting and drying. That is what he is applying in the picture. Again, the caption is misleading.)

It should be pointed out that while Rob executed the finely wrought Eddie Quist mechanical heads (or "change-o-heads") seen during the latter half of the transformation, it was Cannom who created the on-actor makeup seen during the first half of the transformation. When Eddie's face begins to boil and blot, when his throat, chest and limbs expand—you are seeing Greg's work. This makeup is pictured prior to blotting (bottom left, page 18) and in the process of blotting (page 20).



In addition, the progressive transformation of Chris (pictured top left, page 16), the early on-actor transformation of T.C. (middle bottom, page 16) and the air bladders based on Dick Smith's work that were used throughout the movie were all done by Greg.

The "normal" or untransformed appearance of characters Eddie Quist and T.C. were in themselves radical departures from the real faces of Bob Picardo and Don McClood. Greg was responsible for these "transformations" as well.

We think it time that the record be set straight.
Jeff Shank

Line Producers of Special Effects
The Howling
Burbank, CA

(EDITOR'S NOTE: Most notable among Cannom's past credits are the progressive age makeup created for Henry Winkler seen in the recent television version of Dickens' *A CHRISTMAS CAROL*. Cannom is currently directing the special makeup effects for the Brandon-Chase feature *THE SWORD AND THE SORCERER*.)

OLD HAT!

In the past couple of issues you've been writing about movies that were made years ago. I'm sure that most readers would like to see more about recent movies and other movie-related things that are happening lately. Please don't get me wrong. I love your magazine. I would also like to know more about the special effects used in movies. I really liked your article on *Flash Gordon* in issue #21. Other than that your magazine is about the best one around. Keep the good work coming.
Kurt Seivick
Shrewsbury, PA

He goes on to say that the walkers seem to defy all tactical sense, especially in a culture that commonly uses antigrav technology. If we come back into the real world, we too can "defy" gravity with aircraft, yet the tank and the truck are still major parts of warfare. So *Empire* is showing that flying machines are not the only machines used.

I thought the analogies were somewhat interesting, but for the most part I didn't find much of a repitition from the first film to *TESS*. In answer to Mr. Eisenstein's question "Whatever happened to the good old tractor beam..." suppose the Millennium Falcon did get caught in one of the Star Destroyer's tractor beams? Now that would be an analog worth stating, unlike most of those other silly comparisons of his.

He later states, "In exchange for a well-explored desert landscape and a rain forest backdrop, we get an ice world, a swamp world, and a dreamy Cloud City. Lovingly rendered, these are your archetypal planet-story settings from the old pulps..." First of all, I can't understand how he can call *Tatooine* well-explored if it is, then why did it take so long for *R2-D2* and *C3PO* to get to "civilization"? Also, in a quote from Luke (taken from the *Star Wars* novel, "I've never been out in this direction as far from the farm before. There are some awfully strange things going out here. Not all of them have been classified." Considering this, not to mention the Tusken Raiders, I don't think *Tatooine* is what you would call well-explored.

As for having archetypal planet-story settings, why not? I can sit at home and watch those boring old sci-fi movies on Sunday afternoon and see the hum-drum planets on them. I'd rather see these model planets, even if they've been used before.

A lengthy portion of this article was discussing how the three leads were battered, bruised, and brought to their knees by the forces of the *Empire*, while in the first film none of them "suffered any physical damage." Perhaps Mr. Eisenstein has forgotten the name of this movie. *The Empire Strikes Back* shows that life is not a bed of roses, not even for the heroes of the Rebellion.

Also, his ideas about Vader appearing as a doll-like figure on the holoviewer bothered me. One

EISENSTEIN'S EMPIRE

After having reading both *Empire*, the sequel: *A Kingdom of Shadows* in *FF* #23 and Alex Eisenstein's preferred version, *Lucasfilm Rising: A Kingdom of Shadows* (unedited) in *FF* #25, it seems to me that Mr. Eisenstein is even more harsh and picky than I first thought. I found the first version to be more well-organized, but no more enjoyable than the second.

I disagreed with almost all of Mr. Eisenstein's ideas about the movie, and in some places he must have gotten his facts mixed up. An example of this is when he wrote "...the walking tanks intercepted by one-man speeders..." Here he is obviously wrong. The Rebel Snowspeeders are a two-man craft, with both a pilot and a gunner. But besides that, there are some parts of his article that particularly bothered me.

For starters, he referred to the asteroid-worm as a "flabbergasting sight" and "impossibly huge." Who is he to judge what is possible and what is not in the realm of sci-fi and fantasy?

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scene from the movie in particular sticks in my mind about this. It is when the Empire is launching its attack on the Rebel base in the Hoth System. The view is inside one of the AT-AT walkers where the general is communicating with Vader. Of course Vader's image is going to be small! With the walker having a cramped cockpit occupied by two Imperial Snowstorm-troopers and the general also, there is hardly room for a life-size projection. Also when the Emperor is talking to Vader, it only makes sense for his image to be larger than Vader's.

And last but not certainly not least I want to comment on Mr. Eisenstein's dress about the Force.

He mentions that Leia suddenly develops the power to detect Luke's cry for help. We don't know for a fact that she obtained the power of the Force. It is possible that Luke is simply using her in a way similar to when Ben used the stormtrooper in Mos Eisley. But then again, who knows? She may well be the "other hope."

Also he made the point the Empire's new portrayal of the Force is disturbing to him, that it doesn't represent the same ideas as it did in *A New Hope*, and that it is now only a means for levitating objects. While the film has shown this new twist in the Force, it doesn't mean that the old ideas of the Force have been abandoned for good. In *Revenge of the Jedi*, we might see even another side to it.

Not only that, but he seems to dislike the idea that Luke and Vader (and possibly Leia) have new powers in addition to their old ones, and he says "...never in the first film did even he (Vader) display a direct hold over inert matter." In the film, no, but in the book, yes. From the Star Wars novel "A huge metal-clad hand gestured slightly, and one of the filled cups on the table drifted responsively into it. With a slightly admonishing tone the Dark Lord continued." And so what if nobody did it in the first film? Just because it wasn't done before doesn't mean it can't be done now. It's like in *Superman II*, there are new powers (such as the heat vision, disappearing in one place to appear in another, and the super-breath) that Superman and the Super-villains display that weren't shown in *Superman*, The Movie.

It begins to appear that Mr. Eisenstein doesn't like it if TESB repeats anything from *A New Hope*, yet he doesn't like it if something new is introduced either. Really, I think Mr. Eisenstein must have been in a very bad mood when he saw *The Empire Strikes Back* And by the way, Mr. Eisenstein, no and some of us are not tired of glowing swords.

I was glad to see the Editor's Note that read, "The ideas and criticisms contained within the text are not necessarily the opinions of this magazine."

Jay Skambraks
Centuria, IL

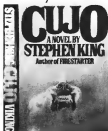
Read-OUT

Fantastic Films Critiques a Few of the Newest SF Literary Releases



HOT TIME IN OLD TOWN, The 21st Century Private Eye Mathew Swain, Mike McQuay. Paperback. Bantam Books. 214 pp. \$2.25.

From the first page it is obvious that not only is Mr. McQuay a fan of Raymond Chandler's, but he's done a fine job of adopting his style to this private eye yarn set in 21st Century Texas. The story begins with Mathew Swain becoming involved in the murder of a former client. As the tale unfolds we see a future that leaves a lot to be desired for those forced to inhabit it. This mystery yarn bobs and weaves through a bleak future landscape, with all the fancy footwork of an up-and-coming contender. Although at times Mr. Swain's flippant answers and cocky self assurance are not handled with the aplomb of Chandler's protagonists, one has the safe feeling that McQuay will get better as this series goes on. If you're a Chandler fan and you've ever wondered what the master mystery writer would have done with the 21st century, pick up this book. You just may be pleasantly surprised.



CUJO, Stephen King. Hardcover. Viking Press. 319 pp. \$13.95.

After years of seeing Stephen's name on the best seller lists it must be obvious to most everyone that it is impossible for him to write a book that people would not want to read. His subjects have ranged all over the "horror" spectrum on topics that readers have been willing to believe because of his treatment of them. This time he is pushing his luck. This story revolves around a 200-pound St. Bernard who, while in the process of chasing a rabbit, gets bitten by rabid bats and goes on a rampage of death and destruction. Oh Stephen, please... As the owner of two, two-hundred-pound-plus St. Bernards I found the behavior, even for a rabid St. Bernard, to be totally unbelievable. These animals are the slowest, clumsiest—dare I say—laziest animals that ever walked the face of this planet (or any other). They are, I grant you, lovable and, with their deep booming voices, great watch dogs. Great if the would-be "unglars" show up in between the animals' sleeping or resting times.

Otherwise the house is theirs. As for rabid chasing St. Bernards and you are a dyed-in-the-wool King fan, than you may find this book enjoyable. If not... Oh Stephen, the next time you decide to use an animal for the source of one of your books, I have a 30-pound Persian cat—that could easily terrorize a small town—I'd like you to meet.

CATACOMBS, John Farris. Hardcover. Delacorte Press. 437 pp. \$13.95.

The story revolves around the discovery of a "lost civilization" deep in the heart of Africa's Momeia Lakes and Tanzania area. This civilization, a race of feline-humanoids called the "Priests of Zan," is found in a series of catacombs inside Mt. Kilimanjaro. Along with a large number of perfectly preserved mummies are found a collection of robin egg sized red diamonds. These diamonds, or "Bloodstones," have tapered inside of each one a portion of a formula which, when translated, will give to the owners of these gems the ability to construct an almost indestructible "force-field." These ancient priests evoked the use of this force field during their reign to protect their world from a cataclysmic meteor shower. Mix with this warning superlatives racing against time in a bid for control of the future, nature on a rampage, posers, spies, friendly and unfriendly natures and Africa's beautiful scenery and you've got one bang up action-adventure novel that makes *Raiders of the Lost Ark* seem like a two hour lecture on the care and feeding of mud. Mr. Farris, like most male writers, felt compelled to make his chief protagonist a male, but I feel many readers will soon discover it is really Enka Weller who takes over this job, making his Hero seem almost superfluous in the end. Upon finishing the book, I wished the author would have done more with his "feline super race" but otherwise found the book to be time well spent. You may find so too.

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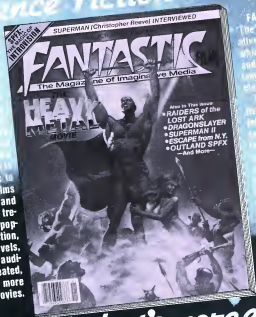
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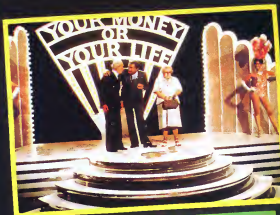
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Photos: above left, top-down, King Agamemnon (Sean Connery) teaches Kevin (Craig T. Nelson) a lesson; Mr. Robin Hood (John Cusack) makes friends with the Time Bandits in Sherwood Forest; Evil Genius (David Warner) prepares to do some strange magic; Evil survives his deadly handiwork; The Supreme Being (Sir Ralph Richardson) prepares to return to his own dimension. Above right, top-down, a scene from the bizarre TV game show which Kevin's parents watch in the evenings; Evil Genius casts a spell to protect himself from archers' arrows; Evil prepares to thwart capture by a posse of lasso-slinging cowboys.

TIME BANDITS

An INTERVIEW by JIM SULSKI with

Director, Writer and Producer Terry Gilliam

Terry Gilliam is not only the most unseen member of the Monty Python Flying Circus troupe but is also the most un-British.

Born in Minneapolis some 41 years ago, Gilliam began making people laugh as a child by drawing "strange little marian" creatures. Later, his family resettled in California where Gilliam began attending Occidental College in Pasadena. There, he and his schoolmates turned a literary journal into a comic-book like humor magazine.

Gilliam's work on the magazine caught the eye of New York City publisher Harvey Kurtzman (MAD) and soon the young cartoonist was working as an assistant editor on Kurtzman's *Help* magazine.

At night, Gilliam began taking film courses at a New York City College. He also began working in his spare time for nothing at a local animation studio to learn stop-motion techniques. Eventually, however, Gilliam tired of New York and spent his savings on a European trip. To help finance this expedition, he wrote an occasional piece for *Esquire* magazine.

In England, however, Gilliam's "struggling" days were over when he met John Cleese, Eric Idle, Graham Chapman, Terry Jones and Michael Palin and formed the Monty Python show on the BBC. The show was an instant success and would prove to be the same a few years later in the United States.

Although Gilliam was occasionally seen on screen with his fellow Pythons, he became known for his incredible graphics including the gargantuan head munching on little naked bodies, eyeballs that rolled out of their sockets and the gigantic foot that squashed everything on screen.

Gilliam continued on with the Pythons when they moved to the big screen, appearing and co-directing (with Jones) *The Holy Grail*. He also directed Palin in the 1977 film *Jabberwocky* before going on to appear in the recent *Life of Brian*.

Two years ago, Gilliam began his first solo project, *Time* Bandits.



Above, *Eye of the Time* Bandits as he schemes to steal the Time. Meg away from them.

Although the film was conceived, written, designed, produced and directed by Gilliam, he brought in fellow Pythons Cleese and Palin to star and write. In addition, Gilliam also shared the likes of Sean Connery (Outland), Kenny Baker (R2D2) and David Warner (*Time After Time*).

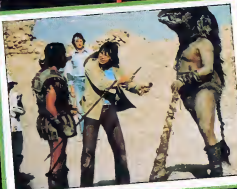
Last November, on a state-wide tour promoting and somewhat explaining *Time Bandits*, Gilliam talked with contributing editor Jim Sulski about his work as writer-director-producer of the year's biggest fantasy film.

FF: Recently you have been quoted as saying the intention of *Time Bandits* was to "delight kids" and yet at the same time, "scare their parents hell to death."

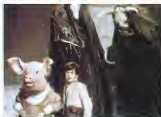
GILLIAM: Yes, adults seem to be more worried about the film than the kids. The kids just take in everything at face value. This is one of the reasons I'm running around every place trying to tell people a little more about the film. Because several things have happened. A lot of people come to the film thinking they're seeing a Python film. And there are funny things going on in the beginning so they tend to laugh at everything. But they don't seem to discriminate between that which is meant to be funny and that which is not. And unfortunately they tend to approach the film from the wrong direction.

It's not uncommon for many adult viewers to like *Time Bandits* better the second time. And that's because they've had a chance to sort out the film. They go back and look at it again the way it was meant to be viewed, by putting themselves into the perspective of becoming a kid again.

When we were first testing the film in England there was some



Terry Gilliam directs Sean Connery in scene from the desert battle between King Agamemnon and the "Time Bandits."



Above, the Time Bandits themselves, posing with the Time Map, are surrounded by scenes from some of their adventures in history, past, present, and fantastical. Top center, Evil Genius (David Warner) is surrounded by characters and scenes from Time Bandits. Below center, director/writer/producer Terry Gilliam surveys his cast of characters and some of the more bizarre special effects included in Time Bandits.

concern because it takes a long time before the plotline really explains what is going on, the explanation of the map and things like that. The audience is rushed headlong into the action. And the kids can ride with that. They're not frightened by the mystery of the storyline. But the more logical-minded adults say, "You've got to explain things more carefully," because they were being taken somewhere very quickly and not being told about it.

There was a trailer made that was really appalling. It presented the film as a wacky-tacky, wayout comedy. Unfortunately, I think that was absolutely wrong. I think people who saw that trailer and went to the film based on what

they thought it was going to be might have been prone to walk out. That trailer completely misrepresented the film. The film is about wonderment, and being a child again, and all those things that go on in your bedroom when you're eleven years old!

FF: Did you intentionally gear the film towards children?

GILLIAM: No. More about children than for children. It's a delicate balance. And press people, who range in age from their late twenties to mid-fifties, are enjoying the film but think it's too sophisticated for kids. And they're absolutely wrong. They couldn't be more wrong. They think that the kids must be excluded because they appreciate the film on their own

adult level. But it's meant to be appreciated that way, both by children and adults. We're not that different, you know.

FF: Then you intended the same film to be appreciated by different ages on different levels?

GILLIAM: Exactly. I was trying to entertain a mixed audience on several different levels and hopefully hold them all together.

Some people think this is a very sophisticated film. The writing's intelligent. The characters are quite intelligent. There are many "adult" or "intellectual" references. And the kids probably aren't going to understand some of that kind of dialogue. But it doesn't matter. That's not what Time Bandits is about for kids.

FF: Won't kids question the "illogical" parts of the film?

GILLIAM: Most kids will flow with the "sense of wonder" inherent in the film. They won't stop to ask "why." They may not even know who Napoleon is. But they do know he's someone important watching a puppet show in the middle of a disaster area. And actually as a child appreciating on a non-intellectual level, you don't need to know anymore. The kids just seem to go with it. Incidentally, the distributors did a demographics questionnaire and what surprised them all was the reaction of the younger audience: they loved it. The problem is we don't know exactly how to react to it because nobody's doing this



sort of film anymore.

FF: Would you put *Time Bandits* into the same category as *Oz*?

GILLIAM: Yes, in a way it's part of that tradition.

FF: Let's talk a little bit about the history of the film. Originally, the film premiered in England.

GILLIAM: It opened in England in August. Because it was all independently financed, there was no reason to get a distributor for the States early on. In fact, we couldn't even get a distributor at first. Nobody was interested. We were getting comments like "Ah, we made a corporate decision and we don't want to do family entertainment anymore." That sort of stuff. We were getting negative reactions from all the major dis-

tributors. Then Disney almost took the film. It was a real split decision. The young Turks at Disney were really keen on it but the old guard was against it. And in the end they said, "we've never taken a film we're split on." But it would have been perfect, because they're trying to change their image. They're trying to get the old audience back again. And actually the film is very Disney-ish in the traditional sense. The images recall the feeling of some of the old Disney cartoons.

FF: Now for the obvious, but nonetheless intriguing question: Where did *Time Bandits* come from? Just out of the blue?

GILLIAM: Yes, it really did! I had written another script after *Life of*

Brian but no one was really interested. So I quickly wrote another one. But again no one was interested. And I was getting worried because I had asked for a year off from the group, and I was running out of time. So I said, let's go really commercial and do a kid's film. Nobody's done a decent kid's film in a long time, something for the whole family. And it just gushed out, really. It was great. I wish I could do that again. It was so easy the way things happened. It was really exciting. For a day and a half I was just running like a madman. And the ideas just kept coming. It was fantastic. I got about seven pages written up and suddenly the whole story was worked out.

Then I went to my executive producer Denis O'Brien. He had put up the money for *Life of Brian* along with George Harrison. I read the synopsis to him. I sort of performed it, leaping around the room a lot, and suddenly he said, "Let's do it!" Just like that. Bang!

FF: When did fellow Python Michael Palin come in to help on the writing?

GILLIAM: I got Denis interested in *Time Bandits* at the beginning of December of 1979. Then I told Denis I could probably get Mike to help write this with me. And then I worked on Mike. He read the seven pages and said "Oh, you've already done all the work, great!" (Laughs) Mike actually didn't get writing until the end of

January of 1980. The first draft was done about the end of February and in May we were in Morocco shooting with Sean Connery. I think that's a record of some sort.

FF: Was this before Connery did *Outland*?

GILLIAM: Yes, that's right. A month before we were to start shooting, I wanted to call the whole thing off. I felt that we didn't have enough preproduction time. We had worked only about half of the film into a shooting schedule. The latter half of the film was still unknown territory.

FF: So things looked shaky for a while?

GILLIAM: There were times when the film was a real nightmare. Times when I just knew we would never finish this film. There was just no way we could finish. We were eating up all our planning time because we were shooting. Everyone was working so hard that by the end of the day we were so exhausted we couldn't start planning for the future. Things like the big battle at the end was never planned. We just did it.

FF: Was there any improvisation then?

GILLIAM: Very little. When you talk about planning you're talking about being weeks ahead. And that's what wasn't happening.

FF: But you had somewhat of an advantage being writer-director-producer.

GILLIAM: Yes, in the sense that I drew the storyboards. So I knew what I was shooting. The battle at the end, that was very strange because we didn't have all the elements. I was shooting totally out of sequence. And the crew knew it, and didn't have a clue to what I was doing (laughs). But they were patient and didn't talk about it among themselves. What little confidence I did have would have been totally destroyed if the crew would have said, "This guy is out of his bloody mind, what's he doing?" (Laughs.) But we pulled it off.

FF: Chronologically, can you run down the creative history of the film?

GILLIAM: In late '79 I thought up the story. Beginning of December, Denis said, "Yes, let's do it." End of January, Mike started writing. I had written a lot, but I don't write dialogue. Mike is the dialogue whiz. By the end of February, the first draft was done, but it was quite different from the final film. So that left March and April to get the film together. In May we spent five days shooting in Morocco with Connery. The joke of this whole thing was supposedly Connery was going to get all of his part done before he began *Outland*. And that's what he thought was going to happen. But Denis O'Brien had actually given him the wrong information, because Denis had not read a second page, and we needed Connery for several more days in England. I think we had

to beg, borrow and steal him from *Outland* to finish his segment.

FF: How long did you spend shooting?

GILLIAM: Fourteen or fifteen weeks. It's hard to tell. The main shoot was fourteen or fifteen weeks, but then there was all the bits and pieces. There were several sequences we shot after the main shoot. For example, the one with the invisible banner, which was all done in January of 1981. That was all part of the problem. The main shoot was done, the sets were all broken up, everybody's sent home and we still had great hunks of the film unfinished. And so a small group of us did it under extreme economic hardships.

FF: Where was the postproduction work finished?

GILLIAM: We had a studio that's a lot smaller than a hotel room (laughs). And we did an awful lot in that studio.

FF: The Handmade Films studio?

GILLIAM: No, it's myself and Julian Doyle who was the editor. We have no official name for ourselves. I've got my own company which is called Poo-Poo Pictures—which tells you the level I'm at. Mike Palin's company is called Gummy and Pokey characters. Our studio is just two small buildings. We put in what money we made from things like *Holy Grail*. Mike put his money into an eight-track studio where we do our albums. And I've got an optical printing system in the basement, so we could do the special effects on the film.

FF: Is there an advantage to being able to write and then create your storyboards and then finally direct those scenes?

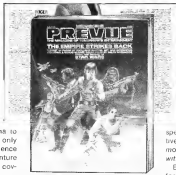
GILLIAM: It's wonderful. I've often wondered how other people make films. I don't understand it. When a producer or director is involved in filmmaking, he has to rely so much on other creative people, art departments, story board artists, etc. To me that would be very frustrating, mainly because many of my most important ideas are non-verbal. But if you draw them, that's it, they're visual and right there for everyone to see.

For instance, I built a clay model of the Ogre's boat as an example of what I wanted the final version to look like. And then there was the Ogre's horns. My wife does the make-up on the film and she was having some trouble making them. So she dragged me downstairs one weekend and told me to make them, since I was the one who knew what I wanted. So I modeled them and that was that. It's great. I can just draw it all up and explain it visually, especially with story boards. For example the "cage sequence" at the end of the movie was only a page long in the script. How can you put that in words? You can't. In the end I was really pleased with that sequence. Sometimes because I tend to underestimate the visuals, I

(Continued on page 54)



Photos: Top down, Evil Denis (David Warner) casts his spells upon the Time Bandits, inspiring knights on their own lecherous, and turning people into animals until the Supreme Being (Sir Ralph Richardson) comes to the rescue and retrieves the Time Map.



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The Dot-Ed Bank

A LOOK AT WHAT'S HAPPENING IN THE WORLD OF FILMS, THEATRE, LITERATURE, CONVENTIONS AND FANDOM.

by BLAKE MITCHELL and JAMES FERGUSON



The Megaforce Team encounters heavy bombardment as they charge. Barry Bostwick as Ace Hunter, commander of the Megaforce team.

FIRST CAME SMOKEY, THEN HOOPER AND NOW ACE . . .

From the man who gave us box-office hits like *Smokey* and the *Bandit* and *Hooper*, Hal Needham, comes his latest effort—the 20 million dollar action-adventure epic *Megaforce*. *Megaforce* is the story of a crack fighting force recruited from the military elite of the free world. Their task: to put down trouble wherever it occurs. Starring in the film is Barry Bostwick as *Megaforce* group commander Ace Hunter. Joining Bostwick will be Persis Khambatta, Edward Mulhare, Michael Beck and Henry Silva. Needham had a number of dreams tied up in this film, one of which was the desire to have "working" para-

phernalia. Aiding him with this is William Fredericks, the man who engineered and constructed the record-breaking *Budweiser Rocket Car*, and built the car that leaped an amazing 419 feet in *Hooper*. What did Needham have in mind? "Well, like motorcycles equipped with heat-seeking rockets which actually fired. And fast cars equipped with cannon and lasers and with a fifth wheel which drops down so they can turn on the spot. Everything, they insisted, had to actually work." Eight months and a million dollars later they had just that. Fredericks said, smiling proudly, "each of these bikes has four heat-seeking rockets that will do 1,500 mph. In fact, the other day

some people I thought were technical advisors came on the set and got very excited when they saw the stuff we'd built. It turned out they were military men from Seattle who'd come down specially to see our weapons." Needham feels, "what we've tried to do here is make an entertaining film with some believable heroes the public can cheer for." Bostwick shares Needham's feelings. "You know what's good about this film? It's plausible. We need an international force like this to keep the peace. I wouldn't mind betting that one day there'll be a real *Megaforce* operating somewhere in the world." This film will be coming to local theatres in mid-summer of '82.

GALACTICA SEES REBIRTH AT NORTHWEST CON

Recently at the annual "Oricon" held in Portland, Oregon, *Battlestar Galactica* fans and non-fans alike found something to spark their interest. Jim "Apollo" Kingsley, president of the Universal Studios licensed fan club, *Battlestar One*, introduced something new. First there came a role-playing-live action game called "Gauntier" which shows the *Galacticans* that the *Cylons* aren't the only "pursuers they have to worry about" and then came the announcement that *Battlestar One* would be publishing the first *Galactica* spin-off novel ever, entitled, *Black Squadron*. A reading was given of the first chapter to eager fan response. "It's really wild," Kingsley says. "I haven't seen this much interest in *Galactica* since the series first came on. Orders have been coming in already." Though Kingsley won't confirm or deny the rumor that he was involved, a curious thing happened at the masquerade on Saturday night. A large group of *Black Squadron* baddies showed up in full battle gear and won the "Most Spectacular" category to wild audience approval. Smiling coyly over a very large trophy, Kingsley is quick to add, "anyone who is interested in *Black Squadron* should write *Battlestar One*, P.O. Box 794, Corvallis, Oregon 97330 Caprica." OK Jim, hear that Glen.

CAPTAIN INVINCIBLE'S REVENGE . . .

Alan Arkin and Christopher Lee will costar as super hero and arch villain in *The Return of Captain Invincible*, a musical adventure fantasy slanted as a family comedy with a serious message. The film is being shot in Australia and New York. The script was written by Andrew Gaty and Steven E. DeSouza and will feature ten songs. . . five original and five existing by such artists as Rod Stewart, Little River Band, Fleetwood Mac, Eric Clapton, Elton John and Air Supply with the latter group appearing on screen. Arkin's title character will be presented as a super hero of the 1930's-40's through docu-like footage. Because of aspersions cast upon him by witch hunt groups after World War II, his character drops out to Australia only to be recalled in present day by the President when the powerful "Hypno-Ray" is stolen by the evil Mr. Midnight, played by Lee. Midnight is making urban

life miserable for everyone, particularly the ethnic population, which he's planning on shipping out to sea, so the rehabilitated Captain is recruited back to the States to save the day. Honest.

WHICH WAY TO THE LAUNCH

... It has been reported that while NASA workers were busily preparing for the launch of the first space shuttle, the major networks had workmen constructing semi-permanent viewing structures near the press site, overlooking the shuttle launch pad at Kennedy Space Center. All but ABC, that is. Its spacious building was near completion when someone noticed that its large plate-glass windows were facing the parking lot, 180 degrees away from the launch pad. A large crane was called in to flip the building around, but not before a large red arrow pointing in the correct direction appeared for ABC's benefit on the side of the nearby CBS building. Above it was written one word: LAUNCH.

KRULL . . . British director Peter Yates has settled for a 20 million dollar budget on Columbia's newest entry in the sword and sorcery saga. *Krull*, which started shooting in mid-January will spend four months at Pinewood studios and one month on location in Italy. Ken Marshall stars in

what Yates described as a "swash-buckling Errol Flynn-style picture." The epic adventure set in mythical times will have special effects by Derek Meddings, who performed similar chores on both *James Bond* and *Superman* films. The original screenplay is by Stanford Sherman.



NPR PLAYHOUSE REACHES NEW DIMENSIONS . . .

Two new highly inventive radio fantasies premiered in late January on NPR Playhouse. *The Incredible Adventures of Jack Flanders* is a ten-part series revolving around the title character's adventures in the fourth dimension, complete with flying ligases, floating islands, wizards and dragons. *Stars and Stuff* is a radio anthology of fantasy tales featuring such titles as "Rocket Theme, Trapper to the Stars," "Nimrocoop of Neptune," and "The Tongue that Licked Tucson." Both shows are a great deal like audio comic strips (laced

(Continued on page 46)



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FF

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Further Speculation by **BILL HAYS**

The first article in this series, which appeared in the December 1980 issue, explored what could happen in future episodes of the Star Wars saga. Part II focuses on what will happen in Episode VI: *Revenge of the Jedi*, tentatively scheduled for release in May, 1983.

Now that the writer and director for *Revenge of the Jedi* have been announced, tantalizing bits of information are popping up in various interviews. Lucasfilm is trying to keep a tight lid on all leaks, but Larry Kasdan had two new movies of his own to promote this summer (*Body Heat* and *Continental Divide*) and director Richard Marquand had *Eye of the Needle*, so both have been available to answer questions.

In London, Marquand revealed the barest bones of the plot, "Good will triumph over Evil. Hooray! There's not a lot I can say about specifics. At the end of *Empire*, we were left with a real cliff-hanger, the three protagonists zooming off in three different directions. In *Jedi* we'll have to resolve all those complications. By the end, you will discover everything you want to know about the relationships. There will be some very interesting revelations, and they make sense."

The three protagonists, of course, are Luke, Leia and Han. Han obviously went off in one direction, pursued by Lando and Chewie in the Falcon, but the final scene showed Luke and Leia standing side by side at a window, with Luke debating whether he should return to Dagobah to finish his Jedi training or stay with the Rebellion. When Marquand suggests that Luke and Leia

"zoomed off in a different direction." It implies that Luke went back to Yoda.

Larry Kasdan suggests the same thing when he revealed that Yoda will continue to teach Luke the ways of the Force. "Jedi will be a mix of Empire and Star Wars. All the humanistic, positive values put forth by Yoda, he'll continue to teach those kinds of things. They may not be new and they're not especially deep, but I think they're good for people to hear."

At the end of the Empire novelization, Donald Glut put these thoughts into Luke's mind:

"As to his own identity [Luke], was now more uncertain about himself than ever before. He only knew he had to return to Yoda and finish his training before he set off to rescue Han."

Although Glut's comments carry less weight than Marquand's or Kasdan's, there is the implication that Luke will be the one who finally rescues Han from the bounty hunter, and not Lando or Chewie. The same idea occurs in the last few lines of dialogue in *Empire*, between Lando and Luke, "When we find Jabba the Hut and that bounty hunter, we'll contact you." And Luke replied, "I'll meet you at the rendezvous point on Tatooine."

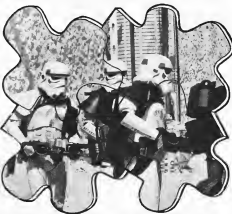
Another interpretation is that Lando will return to Tatooine after rescuing Han. The desert scenes for *Tatooine* were shot in Tunisia, and Luke's 'home' was actually a well-known hotel that Lucas rented for the film. (How many people noticed that the Nazis in *Raiders* carried the Ark down the same rocky gully where R2D2 fought the Jawas?) Robert Watts, one of two co-producers for *Jedi*, commented, "During the filming of *A New Hope*, the Tunisians thought we were crazy to work in the Sahara Desert at the height of summer."

In the same interview, Watts revealed that *Jedi* would be shot on location in both Tunisia and Germany, and on sound stages at EMI-Elstree Studios in England. The other co-producer, Jim Bloom, continued the interview, "After we scouted the locations for *Jedi*, we presented a composite of our photographs for potential locations which were based on the early storyline requirements. The photos were shown to George, who would then decide if this place on Earth can be used for that planet in the galaxy. Story ideas of what could possibly happen on that location began to evolve from the photographs and our experiences."

Obviously, some location in Germany is going to be used as a planet in *Jedi*. In classic movies, the climax comes when all the major characters wind up at the same place. The Emperor has "foreseen" that Luke can defeat him, so he's going to stay inside the best defended fortress he can

find. It might be a ship like the Death Star, but more likely it will be a planet, and probably the one where Lando's Senate used to meet. There are a lot of modern, fortress-like office buildings in Germany, and a lot of scenic castles too. Knowing how the Lucasfilm special-effects department works, there will probably be a matte painting added behind the buildings, to create a futuristic skyline. Germany also has famous autobahns, where there are no speed limits, so the planet might have an advanced transportation system

Stormtroopers were a Nazi paramilitary unit called the Sturmabteilung (or SA) that served Adolf Hitler. Later, Hitler added an elite corps of black-uniformed Schutzstaffel (or SS) to be "guardians of pure blood." That is, to preserve the "Master Race" of Nordic-Aryan descent, usually represented as blue-eyed blonds with fair skin. An SS officer had to be at least six feet tall and able to prove their "Aryan" ancestry back to 1750. They wore black uniforms, and were trained in special camps called "Castles of the Order."



* 1977 20th Century Fox Films

"One Lucasfilm publication described Stormtroopers as clones, grown in artificial tanks and trained to kill in special camps."

for Luke to play with. Luke once described, *Tatooine*, saying, "If there's a bright center to this universe, you're on the world farthest from it."

Ignoring for the moment that this line was taken from Asimov's *Foundation Trilogy* (called 'paying tribute to the masters'), the chances are good that the Emperor lives at that bright center, and our three protagonists will have to travel there to find him.

The choice of a German geographical location for the Emperor's home planet raises one all-important question, albeit obvious speculation, revolving around the Emperor's army of white-armored soldiers appropriately labeled as "Stormtroopers." One Lucasfilm publication has described them as clones, grown in artificial tanks and trained to kill in special camps. The original historical

Hitler modeled them after the Order of the Teutonic Knights, to constitute a "final solution" to the Jewish-Semitic race, which Hitler termed the "counter-race."

Hitler's philosophy included such statements as, "The whole work of nature is a mighty struggle between strength and weakness, an eternal victory of the strong over the weak." The similarities to Darth Vader and the Empire are obvious. When Obi-Wan talked about the end of the Jedi, he said, "In many ways they were too good, too trusting for their own health. They put too much trust in the stability of the Republic, failing to realize that while the body might be sound, the head was growing diseased and feeble, leaving it open to manipulation by such as the Emperor."

Is that the same way that a Jewish survivor of the Holocaust

would describe Hitler's rise to power? The Weimar Republic, established at the end of World War I, began to fall when Hitler burned the Reichstag (Senate) building and labeled it Communist sabotage, to justify outlawing the Communist party and canceling its seats in the Senate. In *Star Wars*, Governor Tarkin revealed, "The Imperial Senate will no longer be of any concern to us. I have just received word that the Emperor has permanently dissolved that misguided body. The last remnants of the Old Republic have finally been swept away... Senatorial representation has not been formally abolished. It has merely been superseded for the duration of the emergency."

By itself, the analogy to Nazism is superficial. Then George Lucas produced *Raiders*, with Nazis as the villains, and announced that *Jedi* would be filmed on location in Germany. The coincidences began to add up.

What if Hitler had succeeded in producing a Master Race through genetic experiments? What if he produced a race with psychic powers? Would it be blond and blue-eyed, like Luke Skywalker? If they reproduced by cloning, and began to fight among themselves for power, would the conflict be called the Clone War? The term NAZI came from the first two syllables of Nationalsozialistische. Does JEDI 'pay tribute' to the Jews who died in Germany?

Director Marquand promised "there will be some very interesting revelations (in *Jedi*), and they make sense." I'm not saying that the Jedi are descendants of Hitler's genetic experiments to produce a 'Master Race,' only that it would be an 'interesting revelation.' After all, *Star Wars* took place a long time ago in a galaxy far, far away.

After my last article, several readers wrote in insisting that the Senator Palpatine described in the *Star Wars* prologue as the first Emperor was not a Jedi. I agree.

"Once secure in office (as President of the Republic), Palpatine declared himself Emperor, shutting himself away from the populace. Soon he was controlled by the very assistants and book-keepers he had appointed to high office."

Palpatine sounds a lot like Richard Nixon, whose tenure was described as the Imperial Presidency. When *Star Wars* was written in 1976, the limitation of Presidential power was on everybody's mind. Later in the book, Vader has the following thoughts: "And while he would have preferred the company of equals, he had to admit reluctantly that at this point he had no equals."

Compare those thoughts with Glut's Empire novelization, "Only one being in the entire universe could instill fear in the dark spirit of Darth Vader. As he stood, silent

and alone in his dim chamber, the Dark Lord of the Sith waited for a visit from his own dreaded master."

His master? How can Vader have a "dreaded master" when he has "no equals"? Lucas has decided to scrap the original concept of Emperor Palpatine in favor of a Jedi Emperor, so he could bring Alec Guinness back in a better role. Another answer comes from Qbi-wan's words on Tatooine, "Vader used the training I gave him and the force within him for evil, to help the latter corrupt Emperors."

Emperors, plural Palpatine might be the first Emperor, and there were others after him. The last one was a Jedi who seduced Obi-wan's apprentice away to the Dark Side. Simple, I'll stick with my original prediction, that Guinness will be the Emperor if he's healthy enough.

Vader may be terrified of the Emperor, but he is still planning to grab the throne. Remember Vader's last words to Luke, "You can destroy the Emperor. He has torn this. It is your destiny. Join me, and together we can rule the galaxy as father and son."

Vader promised to claim Luke for the Emperor, but that isn't the way it came out. Vader wants Luke on his side against the Emperor, and when the Emperor finds out, he'll have to do something about it. The Emperor has to do something to give him a personality distinct from Vader's. Suppose (this is the part I like), that Luke shows up on the Emperor's home planet looking for answers to his father's identity. He is befriended by a man who looks exactly like Ben Kenobi, except for his eyes. The old man is blind, which is why the Emperor allowed him to live. He offers to tell Luke all about the Jedi. Luke is drawn to this clone of Obi-wan until he remembers his fight against the seeder balls years before, while wearing a helmet with the blast shield down. A Jedi doesn't need eyes when he can see with the Force. That means the Emperor had no reason to let a blind Jedi live unless...

Okay, that scene probably won't be in the movie, but there has to be some temptation for Luke to embrace the Dark Side. The Emperor has to offer Luke something he wants. Luke doesn't want to rule the galaxy. Vader was projecting his own desires onto Luke.

So what does this Luke really want? Princess Leia, obviously. One thing that will not happen is that Han will come back and marry Leia without a word of protest from Luke Skywalker. Their relationships have to change, or there's no plot. In Empire, her romance with Han didn't fire up until Luke disappeared. In Jedi Han is gone and Luke gets his chance. Leia's feelings about Han can't change much while he's away, so her relationship

with Luke will be the emotional focus of the movie. Leia will have to choose between them, and easy decisions make for dull movies.

Quite frankly, Leia needs something to do. If Jedi begins with Luke on Dagobah, she'll get her chance to prove she can pilot an X-Wing as well as any man. Hopefully, Vader won't capture her for the third time. Luke will appear at the Tatooine rendezvous point in the nick of time and they'll have some tender moments together. Remember, Luke won't have seen

by that light saber, so Lucas decided he should lose it for a while.

Darth Vader has to report back to the Emperor to explain his failure to persuade Luke to join the Empire. He may have recovered the light saber and uses it to bait a trap. The Emperor decides that Vader has outlived his usefulness, and plots to kill both of them. He demonstrates his powers to Vader and the audience.

Lando Calrissian will find Han Solo. Han described Lando as "a gambler, card-player and scound-

rel" traffic accident, he asked what would happen if he had died. Lucas answered that a "long-lost brother of Luke's" would have been brought in as a replacement. Heredity is essential to Luke's importance in the saga, and that brings us to the question of Luke's father. In the original Star Wars script, Luke meets a rebel pilot just before the final battle who says, "I met your father once when I was just a boy, Luke. He was a great pilot. You'll do all right out there. If you've got half your father's skill, you'll do a damn sight better than all right."

While this line wasn't in the movie, it tells us there was a famous pilot named Skywalker (How else would he know Luke was his son?) who fought in the Clone War. If that pilot killed the real Darth Vader and took his identity, that would explain Vader's claim. On the other hand, when Jeremy Bullock appeared as Boba Fett, Lucas told him to play the bounty hunter as being "about 45 years old." That would be the right age for Luke's father, but too old for Fett to be one of Han Solo's old girl friends masquerading as a man.

Bullock also appeared in *For Your Eyes Only*, as O's assistant with the broken arm that decapitates nearby enemy agents. I was also impressed by Julian Glover as the villain in *Eyes*, and was surprised to learn that he played General Veers in *Empire*. If Alec Guinness isn't the Emperor, my second choice would be Glover. I understand that the Emperor in *Empire* was really a woman in make-up, and there's no real reason why the Emperor couldn't be a woman, except that isn't Lucas' track record. Other good bets would be Christopher Plummer, Christopher Lee (because of Peter Cushing), Charlton Heston (remember Omega Man?), and Robert Vaughn would make a superb Senator Palpatine.

Anyway, Han Solo will be rescued, and all of the characters will arrive at the Emperor's planet for the final battle. Luke will confront the Emperor, recover his light saber and learn the secret of his father's identity. How do I know? Because Associated Press reporter David Einstein interviewed Marquand in San Rafael last September and reported, "Though Revenge of the Jedi is still in the story-board stage, Marquand has already contributed a significant idea that will cap the movie—a final, climactic laser-sword light between Luke and Darth Vader."

When Einstein asked why this was a "significant idea" (since Empire ended the same way), Lucasfilm cautioned Marquand against answering. When David Prowse answered some questions too candidly, Lucas retaliated by substituting phony dialogue in his script. Since James Earl Jones dubs in Vader's voice, Prowse



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"Yoda tells Luke to find the answers about his father for himself, and that leads him back to Ben Kenobi's cave in the desert."

a woman in three years (unless there were some singles bars on Dagobah we missed) so they're going to do more than hug each other, right? For Luke's sake, I hope so. (Or is enforced celibacy part of the Jedi code?)

Okay, here's my best guess on the plot of Jedi: Leia is in command of the last few Rebel ships, staring total annihilation in the face. Luke is going through "commencement exercises" on Dagobah, snarfing up those last pearls of wisdom before he leaves to rescue Leia on Tatooine. Yoda tells Luke to find the answers about his father for himself, and that leads him back to Ben Kenobi's cave in the desert. Remember, Luke lost his light saber along with his hand in that reactor shaft, so he may have some new abilities to show off for Leia. Luke's personality was being dominated

drel." Glu's novelization added "con artist." Lando won Cloud City's "sabacc match," and lost the Falcon to Han "in a gamble." Obviously, he's going to gamble for Han's life against Jabba the Hut, and lose so he has to fight his way out. I noticed in the carbon-freeze scene that you can't really see Han inside the block, you can only see his features in the metal surface. If Boba Fett is the "other one," he could have delivered an empty block to Jabba and no one would know. Hmm.

When Lando was introduced, some people speculated that he was an insurance policy against outrageous salary demands from Harrison Ford. Lucas denied it, and gave Ford an even stronger bargaining position as the irreplaceable Indiana Jones. When Mark Hamill injured his face in a

From the
FANTASTIC FILMS
Archive Series:

Director
ROBERT WISE
Remembers . . .

THE DAY THE EARTH STOOD STILL!

*The True Behind-the-Scenes Story
Told by the Man Who Made the Movie!*

Article by AL TAYLOR and DOUG FINCH

During the past decade, it has become a national pastime to look back with longing and nostalgia on those "Happy Days" of the Fifties. Remember sock hops, Edsels, and Howdy Doody? Remember "Rock Around the Clock," ducktails, and American Bandstand? Remember when Klaatu and Gort landed their spaceship in Washington, D.C., and we first met those two strange visitors from space? What? You say you don't remember that? Well then, let's refresh our memories . . .

It all happened in 1951, in director Robert Wise's classic science fiction film, *THE DAY THE EARTH STOOD STILL*. It was the beginning of the decade and the curtain was just going up on one of the most exciting and productive periods that science fiction cinema would ever see. Along with *TDTESS*, films like *FORBIDDEN PLANET* and *THIS ISLAND EARTH* were yet to be. George Pal's classic science fiction docu-drama *DESTINATION MOON* had been released a year earlier, and *THE THING* featuring James Arness was to appear almost simultaneously with *TDTESS*.

Although some of these films were better than others, all of them were successful in one important sense; they all prodded our sleepy, post-war imaginations to new heights, interjecting a welcome excitement to the mundane, everyday life of the Cold War Fifties.



TDTESS

meant, and still means so much to so many that sometimes one forgets that all the bottom line is, just a science-fiction film. But even those who had been involved in its making knew immediately, after the first screening, that their film was something special.

To director Robert Wise (*The Andersons Shall Be*, *The Hindenburg*, *Star Trek: The Motion Picture*) "It was a picture that would hold an audience and fascinate them while at the same time get a point-of-view about our world and where we were going with it."

A very strong point in my taking the film was, if you will, the message that it had. It had a great quality in its theme—what it was all about. And yet it had a lot of the exciting and interesting science-fiction aspects to it that I felt would be highly gripping, suspenseful and fascinating to people who like science-fiction films.

Interestingly enough I made—I don't know just how many—seven or eight films at Twentieth Century Fox between 1950 and 1957, and without question, *The Day the Earth Stood Still* was the one I was most keenly interested in doing. To English actor Michael Rennie, it meant his last exposure to U.S. audiences; an important career stop. To the film's special-effects supervisor, it would mean one challenge after another. And finally, to Twentieth Century-Fox and the man that ran the studio, Darryl Zanuck, it meant a \$1,200,000 gamble that could cash in on the current popularity of magazine science-fiction as well as the "saucer scare" which was then at its height.

There is also denying the classic status of *The Day the Earth Stood Still*. The story is fully as good as I could say better than its original source, Harry Bates' 1940 short story *Firefall to the Master*. But sadly to Harry Bates, TDTESS remains a case of contention that left him disgruntled and unwilling to discuss the film when it was sold to the movie. For only \$1,000, Street and Smith, the publishers that owned the rights to it, eventually sold the book but at a steep price amount. To the day, Bates' story, which formed the lucrative film based on his story in 1950.

STORY VS. SCREENPLAY
In TDTESS, Wise succeeded in getting the same message across intelligently and entertainingly. However, there does exist a great chasm between the meaning of Bates' story and the film that would come to be made from it. In fact the story remains, somehow, that left him disgruntled and unwilling to discuss the film when it was sold to the movie. For only \$1,000, Street and Smith, the publishers that owned the rights to it, eventually sold the book but at a steep price amount. To the day, Bates' story, which formed the lucrative film based on his story in 1950.

The major difference between the two, however, is that Klaatu is killed in the original version of the story before he is even able to reveal his purpose. The rest of the story details the robot Gort's lechance to Gort for the film's efforts to bring his fallen master back to life. Although Klaatu undergoes "resurrection" in the film in Bates' story Klaatu's rebirth seems to be the result of a cloning process. By fabrication of a duplicate, the alien lives again. Tragically though his life span is only minutes long. In attempting to reverse the process of creating a clone from a body type, Gort has failed to recreate a perfect Klaatu using a recording of the only words his master had spoken on earth before he was slain. "Is an Klaatu and this is Gort." The clone was doomed by the faulty apparatus the robot was forced to use.

But before leaving earth, Gort is presented with the equipment he needs by a sympathetic newspaperman who through cleverness and determination had been the only human to discover the robot's social experiments and meet the second Klaatu. In trying goodbye to Gort he sincerely asks him to tell the new master what had happened to Klaatu on earth was a terrible mistake that all humans are profoundly sorry for. Gort says, "I know. Gort then asks again, that Gort will promise to tell his



THE SYNOPSIS

The Day the Earth Stood Still takes place during a critical time in the earth's political development, when nations were beginning to struggle with the global responsibilities of the atom bomb. When Klaatu (Michael Rennie), an extraterrestrial peacekeeper, lands in Washington one sunny day, he intends to speak with earth's highest officials about the awesome power of the atomic weapons. But before he has even finished introducing himself and his robot traveling companion Gort (Lock Martin), he is wounded by a drunken happy soldier.

Klaatu is rushed to the hospital where he is patched up and various U.S. officials offer him their sincere apologies. Klaatu soon escapes from the hospital where he was violently being held prisoner, assumes another identity (Mr. Carpenter) and rents out a room in a boarding house kept by Helen Benson (Patricia Neal). With this as his base of operations, he ventures out into his city to observe mankind first hand. But all the while he is being observed by the F.B.I. Klaatu then arranges, through Helen, to meet with the world's top scientists in order to address them concerning the world's fate. His ultimatum is short and explicit: humanity must stop its warfare ways or suffer the consequences. To illustrate his sincerity in this matter—as well as his power—he briefly stops all machinery and electricity on earth, except for any that might be vital to human life, thus causing the earth to "stand still."

Klaatu and Helen then head for the gathering of scientists. But the military tipped off by Helen's Jewish life (since Tom Stevens (Hugh Marlowe), close in on the well-meaning alien and play his body is taken to a jail cell. Shortly

thereafter, Gort, learning of what has happened to Klaatu, embarks on a retaliatory rampage of physical destruction as per his "programming" if harm ever befalls his master. But Helen, who had been instructed by the dying Klaatu how to avoid the robot's vengeance, utters the master's words. Klaatu, unable to do so, then releases the body from the jail and returns it to the spacecraft.

All are amazed when sometime later, the door of the ship opens and Klaatu miraculously reappears. Gort has rescued his master with the aid of his scientific techniques immeasurably more advanced than those of earth. Klaatu then addresses the gathered international audience of scientists and dignitaries. He explains very plainly that if earth does not change its violent ways, its destructive ambitions could ultimately affect the peaceful coexistence of other planets and races in the universe. "This Earth of yours will be reduced to a burned-out cinder." He explains that "The rest of the galaxy has learned the ways of peace and has placed a group of overseers robots, such as Gort, in charge of matters of aggression." At the first sign of violence they act automatically against the aggressor. And the penalty for provoking their action is too terrible to risk.

"Your choice is simple," continues Klaatu. "Join us and live in peace. Or pursue your present course—and face obliteration." He pauses. We will be waiting for your answer. The decision rests with you."

The two interstellar ambassadors disappear into their spacecraft and it rises swiftly into the skies above the nation's capital. And in the twinkling of an eye, Klaatu and Gort are gone.

master what he has said. The robot then looks at him and says gently, "You misunderstand, I am the master."

This kicker, or surprise ending, which carried much of the weight of Bates' story, is missing from the film. Though very effective in *Firefall to the Master*, its absence from the film is at no great expense.

One of the messages in the film that Wise claims was unintentional on the filmmakers' part and only brought up by critics and film buffs, was the religious symbolism that the film apparently carried. Some saw Klaatu as God's messenger on earth, pointing out eerie parallels in TDTESS to Christ's life, such as Klaatu's resurrection scene.

"We were not trying to say 'This is a version of Christ's return,'" explains Wise. "Over the years I've been asked about this matter of the symbolism or pastalism but none of us had this in mind at all. I guess why this symbolism has come through strongly to a lot of people is the look of Michael Rennie himself. The all the other actors, except for the joking visitor from the heavens. You would have had a marvelous Christ figure had you put the Christ beard on him."

So rather than label the theories as foolishness, Wise seems pleased that this meaning had been read into the film. And why not? It is yet another valid interpretation of a multi-layered, carefully constructed work.

THE SPECIAL EFFECTS

In TDTESS director Wise found the perfect vehicle for the message or moral he was conveying from Bates' original story. That he could do this with the stock touches of action-spectacle and good old-fashioned tazzie-dazzle showed that his years as a director under Val Lewton (Klaatu's wife, the thinking man's horror) had paid off. Wise was proud to state that the film was "earthbound" but his reasons were entirely different than his boss' Zanuck's.

"The thing I liked the film's early aspect because when it was being taken, chance on a science-fiction story the story line didn't require an inflated budget to handle lots of effects. Scenes in space, demanding that they be 'after all' are costly. The idea of the original opening of the film featuring a shot of the earth from Klaatu's ship as it approached the snow-laden planet was a good one and made it as the final shooting script. But when the front office began to calculate the scene's expense it was cut."

There are those who would say that a science-fiction film only as strong as its special effects. And this is true: sometimes TDTESS' special effects, including the landing of the spacecraft, Gort's "ray vision" and its disintegrating effect on military weapons and warships, concentrated for the most part at the beginning and at the end of the film. The inclusion of the effects posed a unique challenge to director Wise.

Speaking of the landing, he states that the toughest shots to get were the ones "to do with the science-fiction part of it. The simpler ones were the more natural ones: the hospital room, the boarding house, the professor's study. But any of them dealing with the spacecraft, with Gort or with other visual special effects, were the ones that took the most time. The most takes, the most effort to get just right."

Of course one of the things "to get just right" even before the cameras started rolling was the creation of the robot, Gort. It was eventually found that foam rubber sprayed with metallic silver paint would make a life-looking robot suit, the headpiece was fashioned of thin sheet metal. But the next problem was to find someone who could wear the costume and become the large, enigmatic, and sometimes threatening extraterrestrial man of metal.

The solution came more easily than the filmmakers themselves imagined. Working right in their own backyard, so to speak, at the old Grauman's Chinese Theatre on Hollywood Boulevard, was a doorman who stood over seven feet tall. His name was Lock Martin, and after the

Opposite page, top, a young Robert Wise introduces Klaatu and Gort. Bottom left, the original pulp art from *Firefall to the Master*. Above, the control console of Klaatu's saucer. Below, Patricia Neal is posed in Gort's arms.



claims that he didn't know Vader claimed to be Luke's father until after the filming was finished. When Vader orders, "Asteroids do not concern me, Admiral. I want that ship!" Prowse was really shouting through his mask. "Honorifics do not concern me, Admiral. I want to shift." Obviously, Lucas can't substitute phony dialogue in Marquand's script, and since Marquand is going to spend two years of his life directing the second highest grossing picture in history, he wants it to be identified as his film, not Lucas'.

"If Lucas has any ideas, I'll be interested naturally, but I won't be saying, 'Yes, George, yes George' all the time. He won't be on the set to say 'yes, George' to. I'll direct the film Lucas produced *Raiders of the Lost Ark* for Steven Spielberg, yet it's a Spielberg movie. Looking at it, you'd never confuse it with a Lucas movie."

Marquand might get some argument on that last point, but he wants it known that he isn't following a prepared script blindly. He's contributing his own ideas to the movie, and that's why it's impossible to say exactly what will happen yet. This clash of artistic temperaments could be the most interesting part of *Jedi*.

George Lucas spent nine months searching for a director for *Jedi*, watching films and interviewing candidates with Howard Kazanjian. He narrowed the list to twenty names and went through the process again, cutting it this time to four names. Lucas claims he "saw everything they had ever done," and narrowed it down to two finalists. One was an American, and the other was British (Marquand). That was almost a problem.

The opening credits for *Star Wars* don't list actors or directors, just the words LUCASFILM PRODUCTION and then the lesser stars rolling against a background of stars. The rules of the Director's Guild of America require the director's name to appear last in the opening credits, and they tried to get Irvin Kershner's name moved to the front. Lucasfilm refused. The DGA brought an arbitration on the issue, and Lucasfilm filed a lawsuit alleging that the film was not covered by the DGA contract. The DGA won when Lucasfilm agreed that Kershner was covered by the contract, and Lucasfilm paid a \$25,000 fine. Lucas resigned from both the DGA and the Writer's Guild of America, but apparently the DGA never banned any of its members from working for Lucasfilm. *Raiders* was made under a DGA contract, but Lucas is making *Jedi* in England to avoid the whole controversy. Marquand is not a DGA member (and probably won't be until *Jedi* is finished), but the American director on Lucas' list probably was. A few months

ago, *Newsweek* reported that the line was \$250,000 and all DGA members were banned from ever working for Lucasfilm again, but that isn't true.

Finding a screenwriter for *Jedi* was much easier. Larry Kasdan originally attracted Steven Spielberg's attention with the script for *Continental Divide*, and Spielberg suggested him for *Raiders*. Meanwhile, Leigh Brackett, Lucas' first choice on *Empire*, died after handing in a first draft. Lucas tried rewriting it himself, and then offered it to Kasdan. Kasdan pointed out that Lucas hadn't

Raiders was done the same way, when Lucas handed his special effects people a page saying "All hell breaks loose" and left the rest to their imaginations.

(One more note on *Raiders*: can you guess what Lucas' favorite football team is? Do you know how far San Rafael is from Oakland?)

Kasdan will have some input into *Jedi*, too, primarily in the relationship between Luke and Leia. In each of Kasdan's four films so far, he has used the same two basic relationships. First, he develops a love interest between

possible moment. Don't look for the other one! to appear until Luke looks like a sure loser. Hopefully, after that happens the audience will be satisfied that they have seen the end of Luke Skywalker's battle against Darth Vader and will be ready to find out how a young Darth Vader was turned against Obi-Wan and the Jedi Knights. Neither Han nor Leia will be in that story, and Luke won't appear until Episode 5. The identity of the "other one" should be a hook to draw us into the earlier story, which means it has to be a character from the first trilogy that we haven't met yet. It should be as unexpected as Vader claiming to be Luke's father. I believe that Chewbacca is going to appear in the first trilogy, presumably he stays with the Falcon back to its previous owner before Lando. I know there's a strong contingent of female *Star Wars* fans out there rooting for Leia to be the "other one," and who cite her mental link with Luke at the end of *Empire* as proof of her latent Jedi powers. My only trouble with either Han or Leia, or Chewie as "the other," is that Yoda tried to discourage Luke from saving their lives on Bespin, and presumably he would have been anxious for Luke to protect this "other one" until his/her latent Jedi powers appeared.

Enough speculation. Kasdan's script was due on November 1, and miniature photography was scheduled to begin at Industrial Light and Magic (ILM), the special effects division of Lucasfilm, in December. Principal photography on sound stages was scheduled to begin January 13, 1982, and location shooting after that.

Lucas has plans to write the scripts for the last three episodes simultaneously, and release the films a year apart, to avoid the problem of young actors aging too much.

Finally, a lot of fans have wondered how the Falcon made it to Bespin without a hyperdrive, or how Luke's X-Wing fighter could take him to Dagobah. I believe that Leigh Brackett's original script had all the planets in the same solar system. Dagobah was Venus, Hoth was Mars, and they had to cross through the asteroid belt to reach Jupiter (Bespin, a giant gas planet where cities float in the air). Hoth and Dagobah were both inhabited, and Luke intervened in a war between the two planets. Lucas and/or Kasdan thought this was too much of a coincidence, especially since all three planets had breathable atmospheres. Or maybe *Star Wars* solar systems are a lot closer together than those of our own Universe.

In any event, let us also hope that the remaining episodes of the *Star Wars* saga are at least as close, if not closer, than those planets in that mysterious galaxy far, far away.



"The second half of *JEDI* will build toward a climactic light saber duel between Luke and Vader. But that doesn't mean Luke will win."

even read his script for *Raiders*, to which Lucas replied, "I'll read it tonight, and if I hate it I'll take back the offer." That must have been a rough night for Larry Kasdan.

Kasdan insists he didn't know the ending of *Jedi* when he wrote *Empire*. He moved into the director's chair for *Body Heat* (although his contract involved Lucas seeing the dailies via videotape and passing judgment) and thought he was through with *Star Wars*. When Lucas called and offered him *Jedi*, he couldn't very well refuse. Besides, it paid too well.

Last July, Kasdan spent a week with Lucas and Marquand to hammer out "the bare bones of the story." They started with a "very rough" script that Lucas had done, with some of the scenes written in a "this happens here, but I don't know what they say yet" fashion. The ending of

the hero and heroine. Second, he develops less important relationships between the hero and other male figures. The heroine never has any close woman friends, although she may have an empty sexual relationship with another man (the husband in *Body Heat*, the football player in *Continental Divide*). Everybody makes lots of witty remarks, and there's a lot of intentional humor. Kasdan should have a field day with Luke conquering the memory of an absent Han Solo to win Leia's heart.

The second half of *Jedi* will build toward that climactic light saber duel between Luke and Vader, and "Good will triumph over Evil." That doesn't mean Luke will win. He might lose, just so Yoda's mysterious "other one" can slip in at the last moment. *Star Wars* ended with the Falcon's surprise return, and *Empire* kept Vader's revelation until the last

THE MAKING OF: DEADLY SPAWN

THEY CAME TO EARTH
IN A METEORITE...
AS TINY ORGANIC
SPORES... BUT
AS THEY GREW,
THEY WANTED
TO DO ONLY ONE
THING... EAT!



Once Again SF Fandom Proves
That Brains Can Be Mightier
Than The Budget, As Two
Independent Producers, Along
With A Crew Of Dedicated
Filmmaking Friends, Team Up
To Create One Of The Most
Amazing Monster Movies Ever!

In November of 1980 Ted Bohus, a writer, collector and science fiction fan was reading an old magazine which featured a story about chunks of ice brought back from the arctic on submarines. Inside the ice were discovered small seed pods thousands of years old. Scientists examined, thawed and planted the seeds, and they grew! Tropical plants after thousands of years in hibernation.

Now what would happen, thought Ted, if I took that idea one step further... Imagine a meteor, hurtling through space for a billion, billion years, crashing to earth and unleashing deadly mutating spores. An interesting idea for a story—but now the hard part. Making it into a feature length motion picture! Find money, equipment, cast and crew. Not



to mention music, sound effects, editor, special makeup, opticals and a thousand minor things. And so started his independent New Jersey based film production company, Filmline Communications.

The first part of forming a film production company is easy: finding backers willing to invest fifty to one hundred thousand dollars. The next part is a little harder: find a talented crew that is willing to work long hours for little or no pay. Then all you need is a competent director, a makeup man and an effects person that can make you believe it.

In the following interviews with Writer-Producer Ted A. Bohus, Executive Producer-Artist Tim Hildebrandt and Director of Special Effects John Dods, you will be given rare insight into the formation and production of the soon-to-be-released, independently produced science-fiction thriller *The Deadly Spawn*.

Interview with TED BOHUS

FF: Ted, how and when did *The Deadly Spawn* get started?

BOHUS: In October of 1980 I extrapolated an idea from a news story I'd read. I imagined a dormant microbe or spore inside a meteor, which crashes in an isolated area (it had to be an isolated area, because the budget would not let us put it down in New York City), comes alive and starts eating everything in sight. Eventually it ends up in a family's basement and starts producing, or should I say, reproducing various sized offspring. The "tooth-heads" eventually invade the house, and the surrounding area.

FF: How are the spawn finally destroyed?

BOHUS: Wait a minute now... I can't tell you that! But I will say that the young boy in the film (played by Tim Hildebrandt's son), finds a way to destroy some of them.

FF: *Deadly Spawn* is an independent production. How did you find backers to finance the film?

BOHUS: A friend of mine is studying to become a doctor. He

were scouting locations he said, "Hey I've got an idea! Why don't you use our house?" So we did. And we used his son too! And Rita, and the neighbors.

FF: How did Charles Hildebrandt get the part of the young boy?

BOHUS: Well he didn't get the part just because he was Tim's son. Charles is a natural actor. No fear in front of the camera whatsoever.

FF: Back to the Hildebrandts. Is Greg also involved in this film project? I thought the Hildebrandt Brothers always did everything together.

BOHUS: No. Tim and Rita are the

only Hildebrandts involved in this project. Tim and Greg have split up and gone their separate ways. I think that the *Clash of the Titans* poster was their last work together.

FF: What about the new *Atlantis* calendar?

BOHUS: That was also done before the split.

FF: Artistic differences?

BOHUS: I think Tim wants to get more heavily into filmmaking at this point.

FF: Will Tim be doing the poster for *The Deadly Spawn*?

BOHUS: I think so. He's already done up a few roughs—I'd like something with a 50's look.

FF: You mean *Big Monster and Girl in Trouble*?

BOHUS: Exactly! Tim's also working on a miniature for the film.

FF: How did you locate the actors?

BOHUS: All the actors and actresses are professionals—I put ads in the New York trade papers asking for actors willing to work for a small percentage, and described the parts.

FF: How many responses did you get?

BOHUS: Well, I expected about 50, but got over 400! Some from as far away as Miami! I weeded them down to about 100. Then I took the resumes to our Director, Doug McKeown, and our Effects Director John Dods. We narrowed them down to 50. Gave 40 screen tests and picked 12 people.

FF: You mentioned Director and Effects Director. Do these people also work on a percentage?

BOHUS: Everyone on this film is working on a percentage.

FF: How did you find them?

BOHUS: John Dods, I've known for many years. He's mainly known for animating the Grog cartoons, but I brought him in to work on all parts of the film, not just the effects.

FF: Did he design the creatures in the film?

BOHUS: We both had ideas about what the "Spawn" should look like... possibly three or more snake-like heads, plenty of teeth, slimy. I was trying to design

(Continued on page 45)



and a few other friends put up the initial starting money. Since then Tim and Rita Hildebrandt and another friend have become involved.

FF: How did you meet the Hildebrandts?

BOHUS: I met Tim and Greg Hildebrandt at a convention about four years ago. We started talking about painting, science fiction films, Disney and how we are all still 15 years old. Actually, after the first meeting, I only stayed in contact with Tim and Rita. Periodically we all got together to watch films or talk. When I mentioned the film to Tim and that we



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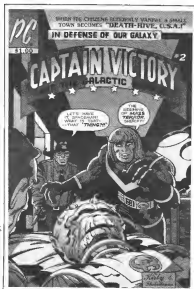
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QUEST FOR FIRE

Article by
BLAKE MITCHELL and JIM FERGUSON

All photos this page: 1981 Time Report Bank of Canada



**This Painfully Realistic
Vision of Early Man May
Shock Some Viewers with
Its Uncensored Commentary
On the Brutal Social Habits of
Our Stone Age Ancestors**



The future began 80,000 years ago when fire was primitive man's most prized possession. He lived by it and killed for it.

This \$12,000,000 science-fantasy is the first film attempt to accurately portray the primeval world. Recent films have taken us into the future. QUEST will take audiences back in time to the very beginning of man's existence.

QUEST FOR FIRE is the culmination of three arduous years of preparation and exhaustive research by a large group of filmmakers led by director Jean-Jacques Annaud and executive producer Michael Gruskoff, whose credits include YOUNG FRANKENSTEIN and NOSFERATU. Annaud,



lines, and at times, their costumes. With the quality of the costumes, the film's overall result is something you'll find in the art-house to mainstream market. *Quest* has a similar feel to the films of Michael Powell and Emeric Pressburger, and the writers borrow from the films of John Ford. In fact, *Quest* is a love letter to the classic western, while it has a modern feel to it, with all the special effects and the use of the computer to create the world of the Stone Age.

The film's debut is a real issue to the studio, and the critics have been giving it mixed reviews.

Quest was filmed at the same time as the other films in the series, which have been cancelled out of the series. The film's production was a real problem, but it was finally put in the hands of the studio, and the film was finally put in the hands of the studio.

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The challenge to the film was to create a world of the Stone Age, and the film was finally put in the hands of the studio, and the film was finally put in the hands of the studio.

The challenge to the film was to create a world of the Stone Age, and the film was finally put in the hands of the studio, and the film was finally put in the hands of the studio.



Photos: Opposite page top, actors and technicians alike brave the cold weather during the shooting of *Quest for Fire* in Spain. Opposite page bottom section; some scenes from the final cut of *Quest* feature Everett McGill, Rae Dawn Chong and Ron Perlman as the inhabitants of an Ice Age world of 80,000 years ago.



Photos: top, Rae Dawn Chong is seen in full makeup in a scene from *Quest* while below are some candid shots of the actress before and during the makeup process. Bottom, Neanderthal attack in a scene from *Quest*, while below, a makeup artist touches up the full facial appliances worn by the actors in that scene.



Above: actors in *Quest for Fire*. Below: the movie's director, Jean YVES ESCOFFIER, with the film's cast members. At right, they patiently sit through the tedious makeup process necessary before each day's shooting.

ence, the meaning never does.

The project literally involved the whole world. Locations were considered on five continents and shooting took place on three. Animals moved around the world like modern day tourists. Elephants were shifted from London to Scotland, from Los Angeles to Ontario. Bears flew in planes and wolves howled on highways across the United States.

By combining visual imagination with known facts about our origins, the filmmakers are creating an authentic portrayal of prehistoric life serving as a background for a story of action and drama. How people lived has changed considerably, but perhaps people themselves have changed hardly at all.

Quest for Fire begins with the Uliam tribe being attacked by savage Neanderthals, the Wagabou, who steal their most prized possession, fire. In a ferocious battle, the Uliams are almost entirely wiped out, and the battered survivors are quick to realize that without fire, they are doomed. As a last resort, they send their three best warriors, Naoh (Everett McGill), Amoukar (Ron Perlman) and Gaw (Nameer El Kad) on the most perilous and adventurous of journeys: the quest for fire.

Venturing out of their tribal area, the trio's stamina and courage are severely tested. The terrain is incredibly inhospitable. They must fend off warriors from a host of other tribes, as well as such predatory animals as gigantic mammoths, bears, wolves and saber-toothed lions.

During this ordeal, they encounter a group of vicious cannibals, the Kzamm, from whom they rescue Ika (Rao Dawn Chong), a young girl held captive. Naoh and Ika add a new dimension to Homo

sapien relationships by falling in love as opposed to simply choosing a mate. They experience mankind's first primitively shared emotions: laughter, sorrow, compassion and concern for one another.

The four find their way to Ika's tribe, the Ivaka, who teach them the secret of making fire. With this greatest of all accomplishments and skills, they return to the weakened Uliams and bring them the

gift of life. Equally important as the fire they return with is the new commitment between humans as shown by Naoh and Ika. Perhaps we are their children.

"One of the notions we're seeking to dispel in this film," Desmond Morris explains, "is the misconception that early man was a lumbering brute who was always dragging women off by the hair and living in squalid conditions."

"If you study the social life of

primitive man from the remains we have, you discover that he could only have succeeded if there was a considerable amount of mutual aid, cooperation and love within his group. This sense of assistance, tenderness and friendship contrasted strikingly with the killing and hunting he had to do to survive. You have to show both sides to get the full picture, as we hope to do in this film."

"In addition to the spectacle and adventure of our film we are making a very optimistic statement," notes executive producer Michael Gruskoff. "When you see the obstacles and hardships endured by our ancestors to prevail over their environment, you realize that man is a survivor."

Producer John Kember adds, "It is science-fiction in reverse. *Quest for Fire* will do for the uncharted past what *Star Wars* did for the uncharted future."

Essential to man's survival was the discovery of fire. About this Anthony Burgess comments, "Fire was the most revolutionary thing in all man's history. We're a fire-using animal and this discovery of fire was so basic to the whole progress of our race that we cannot overestimate its importance. We became a different kind of being. We became what we are now, a fire-using animal: fire in the lights around us, fire in our engines, in our jet planes and rockets."

Annaud arrives at this vision through intuition and what is on record. "That is what science fiction is all about," he says. "Nobody thinks it's improper to fantasize about the future, so surely we are entitled to use the same technique when looking back across the millennia into the far, far distant past. Intelligent specula-



Everett McGill and Rao Dawn Chong share a tender moment that illustrates the primitive beginnings of human emotion.

tion, backed by research, may lead us to the truth."

In order to show the vulnerability of early man in this dangerous world, Annaud needed huge landscapes in which to film, vistas that gave no hint of habitation. Annaud and his cinematographer Claude Agostini found their locations in the hinterlands of the Scottish highlands, in the Rift valley of Kenya, at an African waterhole, in mosquito-ridden swamps and in various part of Canada.

"I needed the huge landscapes and the adventure of filming in such remote areas to enable me to get into the minds of my characters," says Annaud. "I needed to show and to feel how these primitives dealt with their world and its dangers when they themselves were so small and weak. I know that the toughness of the locations have helped me, and my actors, to experience for ourselves the great adventure of man against the elements."

Just as those special places helped Annaud and his actors, they needed the punctuation of animal life to make them come



At left, Director Jean-Jacques Annaud instructs the chief of the Iyke tribe. Right, the procedure for making fire is demonstrated by a member of the Iykes, an advanced people of the Ice Age, in this spectacular adventure saga.

alive. This part of the production proved to be one of the most challenging aspects of bringing *Quest for Fire* to the screen. Try bringing Indian elephants to Scotland and then expect them to wear a wig as big as a "rug" as well as tusks as long as they were. Stage a bear mauling a human and do it safely. Imagine a pack of wolves attacking the weakened Ulams. Take a contemporary lion and make it a saber-toothed. How? Very care-

fully, and that can be said of all the animal life challenges that were faced by the filmmakers.

Most crewmen agree that their time spent with the wolves were the most memorable. The combined reputation for savagery spiced with superstition kept the 100-plus man unit constantly on alert.

"The trainer tells me if an animal comes at you, roll up into a ball," an assistant director advises. His warning was accepted with some-

ber nods. People tended to pace about. The site was a quiet grove in the center of Bruce Peninsula, overlooking Georgian Bay in Central Ontario.

"We need to dress the meat for the cameras," a prop man explained, pushing a wheelbarrow filled with gnarly chunks of beef in front of the camera.

"We had an aircraft cable holding down a leg of beef this morning and one of the wolves ripped it (Continued on page 45)



Photos: left, from top down and top right, the Ulam tribe protects its most precious possession, fire, against a band of marauding Neanderthals, the Wajelou. Bottom right, after perilous adventures, three brave warriors from the Ulams rediscovers and bring back fire to their tribe with the help of their Iyke friend.

DEADLY SPAWN

(Continued from page 24)

something with a man in a suit but John said no, it would be better just to have this enormous form with heads and teeth. A big mechanical creature. He went off and a few days later brought over some designs. We went through them and rejected some. He went off again and this time hit it right on the head.

FF: Who is directing?

BOHUS: Doug McKeown is a filmmaker that John Dods knew for many years. He recommended him for the job.

FF: What about the crew?

BOHUS: Lighting, sound, construction, all the crew except for our Director of Photography are local guys I've known for years. They've been making films since high school.

FF: How long have you been in production?

BOHUS: About eight months.

FF: You kept a crew and actors together for eight months?

BOHUS: We love making movies. **FF:** What do you hope to do with the film after it's finished? Do you have any leads at this time?

BOHUS: A few. Most companies are waiting for the entire film to be rough cut. There's a booming market out there these days, with HBO going 24 hours, overseas sales and a lot of new countries getting into the movie market. Plus video tapes and discs.

FF: So the film has a pretty good chance of being sold quickly.

BOHUS: If it's a good product, it'll sell fast.

FF: Do you sell a company all rights or can you sell it yourself overseas and to HBO?

BOHUS: That depends. I can sell the film outright for one sum and they can sell it to the other markets. Or if you have a lot of contacts you can sell it yourself.

FF: Each market can be a dif-

ferent deal then?

BOHUS: Yes.

FF: After this film is sold would you like to get right into another one?

BOHUS: Yes, of course. I'd like to show the film companies what we can do with a low budget and hope they would back us on the next project. Don't forget, we have everything right here. We create the stories, write the screenplay, do storyboards, artwork, special effects, music, the whole thing! We can turn in a finished product completely on our own.

FF: Do you think that the major companies will like that?

BOHUS: We want to make a good product, an entertaining film, for a decent budget and make a name for ourselves. If what we're doing is good we'll get lots of work.

FF: What do you think of *The Deadly Spawn*? Is it a good film?

BOHUS: I think it's a good, fast-paced, entertaining film. The science-fiction, horror, thriller, whatever you want to call it, films of today (with few exceptions) are too slow. If you're going to the movies to get scared or see monsters you have to wait through twenty minutes of baloney to get to see fifteen seconds of effects.

FF: I know what you mean, some films drag on and on and center everything around one or two effects scenes, while the rest of the

film is totally boring.

BOHUS: Exactly!

FF: Do you have any other projects in the works?

BOHUS: Yes. I'd like to work with John and Tim on a project called *Bing's Thing*. It's a science-fiction-musical comedy-horror film. (Chuckie) Also, I'm getting treatments ready for four other films. One's a UFO story with a twist. One's a science-fantasy. Another is similar to *Journey to the Center of the Earth*, and explains Big Foot and UFO's.

FF: When do you expect to have *The Deadly Spawn* finished?

BOHUS: I hope within two to three months. That is if I don't get eaten up by my own work first. (Chuckie)



An Interview with TIM HILDEBRANDT

FF: The Hildebrandt name is one that is usually associated with the big Hollywood megabuck spectacles such as *Star Wars* and *Clash of the Titans*. How did you come to be involved with *The Deadly Spawn* which is a modestly budgeted horror/thriller?

HILDEBRANDT: Well, I'm a personal friend of the producer Ted Bohus and the special effects director John Dods. When they began work on *The Deadly Spawn* I was caught up in their enthusiasm for the project and wanted to have something to do with it.

FF: What is your function on *The Deadly Spawn*?

TH: Well right now I'm building a "mystery set" outside in my barn in conjunction with John Dods. It's a miniature landscape but it involves something that the pro-

ducer doesn't want revealed as yet.

FF: How is a low budget film able to afford building even a miniature set?

TH: We're low budget but Hollywood standards certainly but you can still get good results without spending a lot of money. I did a 3M company TV commercial which involved building miniatures. To give you an idea of what Hollywood people want to do this kind of work, John Dykstra wanted, I believe, somewhere in the vicinity of a couple hundred thousand dollars to pull off an effect that actually could be pulled off for \$5,000-\$10,000 at the most.

FF: It's been said that when you have a lot of money, there is a tendency to do things in the least efficient way!

TH: Exactly! If you go back to the old Hollywood days and the old serials such as *Flash Gordon* and

Buck Rogers—some of those effects men were told the night before that they had to have certain effects or sets ready. They would look around and see what they had in the way of available materials: a football helmet would become a space helmet. To make something out of nothing—that to me is more fun than having a lot of paraphernalia at your disposal.

FF: So on *The Deadly Spawn* you rely more on ingenuity and resourcefulness than on megabucks?

TH: That's it in a nutshell.

FF: People associate the name Hildebrandt mostly with fantasy illustration, *The Lord of the Rings* calendars, for example, but your involvement with film goes way back.

TH: It began in my parents' garage when I was a teenager, 1954 or thereabouts after having seen *War of the Worlds* by George Pal. I

was slightly impressed by the special effects. My brother Greg and I took eight months to build a miniature city—like the one in the film. This was when we were in high school. We'd come home at night in the middle of winter and spend hours making detailed windows and carving bricks in the plaster walls. Then we blew it up using powdered magnesium, filming it in slow motion on an old Keystone regular 8 movie camera. A couple of scenes were used by the Jam Handy organization as part of a film on the San Francisco earthquake. Jam Handy is an industrial film producer and I worked for them primarily doing cell animation. I never actually wanted to be an illustrator. My prime objective was to be an animator for Walt Disney.

FF: You sound as though your well known ventures into fantasy

(Continued on page 50)



Photos: Clockwise from top left, a specially prepared dummy of one of the Spawn's victims is positioned for a shot. Producer Ted Bohus clowns around between takes in this gag shot as he attempts to inform a female friend that her telephone conversation is soon to be "cut off." Tim Hildebrandt (right) touches up the giant mechanical model of the Spawn before setting up a "shot" on the porch of his own house. A dummy head, sans torso, is all that is left of an unfortunate victim. John Doda, special effects director, poses in front of some of his more horrible creations. Ted Bohus stops for a "lunch break" in this gag shot with one of his male actors. Artist Tim Hildebrandt works intently as he paints one of the miniature Spawn. John Doda rehearses a scene with his own arm.



A FANTASTIC FILMS REVIEW By JACK HARRIS

After too many seasons filled with creatures of horror who let blood with a driving mindlessness, *Swamp Thing* lumbers from the muck and mire like a breath of fresh air. And although one might believe that a film written and directed by Wes (The Hills Have Eyes; Deadly Blessing) Craven and produced by the neo-producing team of former MGM executive Benjamin Melniker and lawyer/author/comics fan Michael Uslan, might be just so much swamp gas, the actual results are quite a pleasant surprise indeed.

While remaining in the "monster movie" genre wherein he claimed his fame, Craven based *Swamp Thing* on a popular DC Comics Inc. comic book series of almost a decade past. Previous combinations of the fantasy worlds of comics and films have, more often than not, produced less-than-desired results with reactions ranging from pure hate from the comics fans to indifference from film fanatics.

Not so with *Swamp Thing*. This film delivers what it promises... and those promises include headlong, slam-bang action, fantastic but believable situations, sympathetic characters, stunning location footage and, just perhaps, a new cult-hero for the Eighties.

The story is a basic one, often



Photos: top, *Swamp Thing* confronts the Arcton Monster in a climactic battle scene in the swamp. Above, *Swampy* comforts Adrienne Barbeau.

seen in comics and films over the years. A scientist creates a secret formula which, while being beneficial to Mankind, can be dangerous in the "wrong hands." Of course those with the wrong hands appear but are done in all the film's conclusion by the dangerous elements of said experimental formula. In *Swamp Thing* the scientist-with-the-formula is portrayed by Ray Wise as Dr. Alec Holland who is housed by the U.S. government in a secret swamp base where he and his sister Linda (newcomer Nanette Brown, who is delightful in a Sandy Dennis sort of way) are trying to perfect a formula that will combine plant and animal cells. Wise is stunningly effective, showing Holland as a dedicated researcher who allows the "little boy" to come out in his character when exciting discoveries concerning his formula are made. This particular character trait zeros right in between the eyes of the middle-of-the-road male teenage theater-goer that Avco-Embassy hopes will flock to view *Swamp Thing*. From the outset, there is a hero figure with whom they can identify at the same time older viewers can sympathize.

Adrienne Barbeau chalks up a superb performance as Special Agent Alice Cable, assigned to protect the Hollands. In the

course of the film's events she proves herself to be one tough customer, wielding semi-automatic weapons and karate-chopping her way through armies of armed villains while maintaining a pleasingly sultry sexuality that makes her love interest role with the transformed Alec Holland (The Swamp Thing) actually convincing, despite its bizarre connotations.

David Hess, who played a baddie in Craven's first film, *The Last House on the Left*, returns as Ferret, head of the commando team that attacks and destroys the Holland outpost in an effort to gain the secret formula. Hess is so impressive a villain that audiences will jolt out of their seats just as far when he leaps at Ms. Barbeau the fourth time as they did the first. And viewers will feel no remorse when he "gets his" at the hand of the Swamp Thing in classic Wes Craven fashion.

The special effects and stunt work, while not over-used in *Swamp Thing*, provide for one of the film's best moments. Bathed in burning chemicals, Alec Holland races from his lab and plunges into the murky swamp waters (to later emerge as The Swamp Thing). The scene is more horrifying than other sequences since, in the backs of viewers' minds, such disasters can and have happened in reality. If one does not know just how the burning man effect was achieved, they are convinced that a stunt man gave his life for the making of *Swamp Thing*. And those film fans who thrive on such scenes will beg for the sequence to be longer.

The film's first two-thirds chase-scene after chase-scene through the beautifully-filmed South Car-



Top, Swamp Thing breaks free of his chains after he is bound to a wooden cross. Below, the movie version of Swamp Thing bears a striking resemblance to his original comic book version.

olina swamps is effective filmmaking, but does tend to slow down to a halt at the introduction of the film's major villain, Arcane, as portrayed by veteran actor Louis Jordan. Jordan's performance as the evil wizard/scientist is eerily malevolent and contrasts with Hess's malicious Ferret portrayal. While Hess's character seems to enjoy his evil acts, Jordan practices his nasty ways because that is just the necessary path towards his goal of world domination; a goal he and his elegant entourage of followers seem to believe is a natural and correct one. Jordan plays it cool in the truest sense, but at times this causes aloofness not only towards his underlings, but toward the audience as well.

The whole tone of the film and storyline come together in a single exchange between Cable and Swamp Thing (played by stunt man Dick Durok, with Wise's filtered voice). After saving

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THE HITCHHIKER'S GUIDE TO THE GALAXY

*Pan Galactic
Gargoyle Blaster*

AMAZING
BABEL
FISH



YOUR PLASTIC PAL
WHO'S FUN TO BE WITH!

VOGON POETRY
3rd. Worst in the Universe



by MICHAEL STEIN

Earth. A small, green planet located at the rather unlikable end of the spiral arm of the galaxy. It's mostly harmless to the universe as a whole, but nonetheless it is about to be destroyed by the unexpected intervention of a Vogan Constructor Fleet (in order to make room for a "hyperspace bypass").

On this small, green planet in a place called Guilford, England, resides a six-foot tall biped, ape descendant named Arthur Dent, who is about to be rescued from the Vogor's heartless destruction by his friend, Ford Prefect. But to his amazement, Arthur finds out, just prior to being rescued, that Ford is really not a fellow Englishman at all, but rather an alien (albeit considerably English in appearance) from a small planet outside the star system of Betelgeuse, and not from Guilford after all. Consequently, Arthur would like to have a very stiff drink. Thus begins Douglas Adams' remarkable story about that wholly remarkable book, *The Hitch-Hiker's Guide to the Galaxy*.

The book itself is as remarkable as Douglas Adams says it is. In the novelization, it is described as a "sort of electronic book." In the radio series, the book narrates a good 80% of the show. The video version was no exception. The book (which looks remarkably like a Milton Bradley Macro-Vision game) explains the odd and sometimes enlightening things that Ford Prefect and his Earth companion Arthur Dent encounter. The miniature screen of the book sometimes upstages the narrative with its unique explanation and view of the universe. The animation, which resembles computer line animation, is particularly useful in the video series. Its advice ("How to hitch a lift with a Vogan. FORGET it") is often overshadowed by the bizarre graphics accompanying it.



The *Hitch-Hiker's Guide* BBC radio serial. From left to right: Douglas Adams (Scriptwriter), Geoffrey Perkins (Producer), David Tate (Man of Many Voices), Geoffrey McGivern (Ford Prefect), Mark Wing-Davey (Zaphod Beeblebrox), Simon Jones (Arthur Dent), Alan Ford (Rooster).

"Originally heard over the BBC in England, Hitch-Hiker's Guide has also been translated into a stage play, two books, two record albums, a second BBC radio serial, and a television serial on BBC 2."

As the story continues, the Vogons destroy Earth (and this is only episode one, folks), but not before Ford and Arthur hitch a lift with the Dentrass, the Vogan's in-flight caterers. Ford and Arthur are found, and, after being tortured by the Vogons (they read their poetry to them) they are thrown out into the vacuum of space.

The Guide says that you can survive thirty seconds in space. And fortunately, twenty-nine and a half seconds later, Ford and Arthur are inadvertently rescued

by Ford's semi-cousin, Zaphod Beeblebrox, who along with his companion Trillian (in reality, Tricia McMillan from Earth), has stolen the first prototype ship equipped with the Infinite Improbability Drive. Zaphod is looking for the lost planet of Magrathea, a planet that used to build custom made planets. It is there that Arthur discovers the Earth was made for some vastly intelligent, pan-dimensional beings who look amazingly similar to white mice.

Meanwhile, the Galactic Police have traced Zaphod and Trillian

to Magrathea, where they corner them in a shoot out. Trapped behind a rapidly overloading computer bank, Ford and Arthur sing an old Betelgeuse death anthem which, loosely translated, means "after this, things can't get much worse."

The computer bank explodes and causes a small gap in time, sending Our Heroes to the Restaurant at the End of the Universe. Once there, they get a phone call from the car park where Marvin, the Paranoid Android and Zaphod's shipboard robot, has been waiting for them for the last few thousand years. In the car park, Zaphod and Ford persuade Marvin to break into a space ship for them, which they promptly steal.

The ship turns out to be a sub-ship for Disaster Area, an intergalactic rock group. The highlight of a Disaster Area concert (which reaches new heights on the decibel level) is the collision of a jet-black stuntship into the heart of a sun while on automatic pilot. Needless to say, it is this ship that they have stolen. They discover this as it plunges toward the sun. Our Heroes escape via the teleport facility on board the ship, but Marvin is left to operate the mechanisms.

Ford and Arthur are teleported aboard the B Ark, from the planet Golligalinncham. All of the useless people of the Golligalinncham race (marketing executives, hard-sellers, accountants, insurance salesmen, etc.) were put aboard the B Ark and sent to the planet earth on a collision course. It is here that Arthur finds his true ancestors. The B Ark has crashed on Earth in prehistoric times, completely messing up the experiment conducted by the mice.

Originally heard over the BBC in England, *Hitch-Hiker's Guide* has also been translated into a stage play, two books, two record albums, a second BBC radio



Above left, Sandra Dickinson as Trillian and Mark Wing-Davey as Zaphod Beeblebrox. Top center, Zaphod gestures as he converses with his "second head."



Below left, Simon Jones as Arthur Dent and Joe Maita as Mr. Prosser. Above right, Joe Maita as Mr. Prosser argues with Arthur Dent in front of a bulldozer.

senal, a television serial on BBC 2 and, most recently, has been recycled into designer firelighters by Beeblebrox Enterprises. The story in all of these incarnations remains more or less constant and follows the adventures of Arthur Dent and Ford Prefect, usually along with Ford's semi-conscious Zaphod Beeblebrox.

The original series (which has been aired along with the sequel in twelve consecutive half-hour installments on our own National Public Radio throughout this country) was meant to have been one complete story. Originally, the audience was never to see nor hear from Ford and Arthur again after they had been stranded on Earth two million years before her destruction by the Vogons. However, the audience reaction was so tremendous to the first chapters of *Hitch-Hiker's* that the sequel to *The Guide*, often referred to as *The Restaurant at the End of the Universe*, was subsequently penned by Adams and aired on the BBC a year later. The two books soon followed, and *Hitch-Hikeriana* soon set in. At this time the stage production of *The Guide* also appeared on the British theatrical scene, but was, in Adams' own words, 'a fiasco'. The intricate story of the guide was lost amidst the over-staged scenery, and Adams prefers not to talk about it.

Nor was he especially thrilled with the second radio series, which posed some rather demanding artistic problems for Adams, the foremost of these being: can one man write a new radio series, a book, and script edit the *Doctor Who* television series all at the same time? The answer was yes, but each of those projects suffered somewhat in the long run. The second series had lost the purpose of the first, and seemed to ramble, and that particular season of *Doctor Who* is regarded in some circles as unfortunately one of the worst in the show's 18 year history. The book, however, was a success. *The Restaurant at the End of the Universe* was every bit as entertaining as the original, owing mostly to the fact that Adams' rewrite of the whole second series had somehow been sandwiched between the fifth and sixth episodes of series one.

As for the BBC 2 television serial, only four of the original radio cast decided to re-create their roles from the radio drama. The voice of Peter Jones was brought back to bring the book to life with the help of some highly inventive computer graphics. Simon Jones again contributed his understated genius to the tentatively British persona of Arthur Dent, the last of two survivors of Earth. Mark Wing-Davey once again became the very hip Zaphod Beeblebrox, ex-numbers runner,

ex-confidence trickster, part-time President of the Galaxy, creator of the Pangalactic Garglebaster, and the only person in history to survive the TPV (Total Perspective Vortex). *The Vortex* shows you in relation to the entire universe, thus making you die of sheer insignificance. Zaphod walked in and walked out about three minutes later. Ergo, Zaphod Beeblebrox has an ego bigger than the universe! Zaphod is the only person out of the group (excluding Marvin the Paranoid Android) that is pseudo-humanoid. Zaphod's second head and third arm have a tendency to stand out in crowds and very dull parties.

In the video version, Marvin the Paranoid Android's mechanical body was inhabited by David Learner, with the voice being supplied later by Steven Moore. David Learner also played Marvin in the stage version of *Hitch-Hiker*, so he was used to the role. Eddie,

for the stage version 'fake it. Or, to put it another way, don't fake it. Another of the major problems encountered by the special effects team throughout the series was trying to make Mark Wing-Davey's second head and third arm look believable. Were there any problems with the Zaphod Beeblebrox costume? "Yes," said Sandra Dickinson. "Most of the problems were from his point of view. It [the mechanical 'puppet head' and 'third arm' apparatus] was very difficult to wear, very heavy, and I think it did trouble his back a bit. It was also difficult to work by remote control, working the face and everything."

More problems revolving around special effects arose when *The Guide* was produced on stage at the Rainbow Theatre, where the largest stage production of *The Guide* was performed. In a space that size, Adams thought, the story would often

"The future of THE HITCH-HIKER'S GUIDE TO THE GALAXY is infinite, as is the imagination that fuels it on its wholly remarkable and totally improbable journeys through a universe that is as absurd as it is endless."

the shipboard computer, was given life by David Tate.

Unfortunately, the actors who played Ford Prefect and his female companion Trillian in the radio series were unavailable for the video version due to prior commitments. Geoffrey McGivern and Susan Sarandon were replaced by David Dixon and Sandra Dickinson, respectively. In a recent interview for *Fantastic Films*, Sandra Dickinson had this to say about her role in *The Guide*:

"I hadn't heard all the radio series so it was quite nice to be able to step into the role without any preconceived ideas. And obviously there was no way I could have done it the way it was before, because I'm nothing like that. But I did feel very much a part of the new team. It was good fun."

The video version did suffer from some major problems, however, the biggest of which was encountered when the BBC set designers attempted to visualize the bizarre, strange and often mind-boggling settings in which Our Heroes often found themselves. This problem was solved in much the same way that it was

given way to visuals. His fears were founded as the intricate story was often lost amidst the scenery, making Adams a little wary to try and usually adapt *Hitch-Hiker's* again. But the BBC, realizing the immense popularity of the show thus far, finally coaxed him into it.

The first episode of the television adaptation of *The Hitch-Hiker's Guide to the Galaxy* appeared on BBC 2 last year. The end result was almost as good as the original, with the BBC spending large amounts of money on its production.

The end of the original serial left the viewers to wonder about the fates of Zaphod and Trillian, with Ford and Arthur being left on the planet Earth some two thousand years before the Vogan destruction of the planet. Douglas Adams had also been working on another television serial, but which has, since been unfortunately cancelled by the BBC.

The original book, *The Hitch-Hiker's Guide to the Galaxy*, is available in hardcover by Harmony Books in the United States. The Guide is due to premier in paperback later this year in the

States. The original paperbacks were printed in England by Pan Books (*Hitch-Hiker's Guide*, 85 pp., *Restaurant at the End of the Universe*, 95 pp.) Douglas Adams is currently working on the third book in the series, which should be released sometime near the end of this year. This third book will be completely new and original, which may later be adapted into the second television serial or the third radio series.

There are two albums, *The Hitch-Hiker's Guide to the Galaxy* and *The Restaurant at the End of the Universe*. These two long playing albums contain the original two radio series. A 45 rpm record was also released with the theme music to the series.

The official *Hitch-Hiker* tee shirts have finally been approved by the BBC and are available in England. The various designs are the "Don't Panic" television logo, the logo from the television series, *The Restaurant at the End of the Universe* book logo, and the logo of the Intergalactic Plutonium Rock Band, Disaster Area.

Other items have been appearing at conventions of late, including silk-screened towels reading Don't Panic, and *Hitch-Hiker's Guide to the Galaxy* Survival Kits, with everything the complete *Hitch-Hiker* needs (including babelfish). These items are usually not authorized by the BBC, but are fan produced and pretty classy.

The radio series (both of them), have been distributed to the National Public Radio affiliate stations, usually with the *Star Wars* radio series. In some instances, *The Guide* has gotten better ratings than the *Star Wars* radio series.

Currently the plans are for the series to be distributed by either RCT (Rockefeller Center Television) or Lionheart Television Limited, the current distributors of the *Doctor Who* series. Lionheart distributes most of the BBC serials in packages such as *Great Performances*, *Once Upon A Classic*, *Masterpiece Theatre*. Can anyone out there imagine Alastair Cooke introducing the two-headed Zaphod Beeblebrox?

The best thing anyone can do to encourage the distribution of the series is to write to both the BBC and Lionheart. Lionheart's address is: Lionheart Television Ltd, 40 West 57th Street, New York, NY 10019. BBC Enterprises, Villers House, The Broadway, London, W5 2PA England. If both companies get enough response in favor of the series, it could be distributed in the United States as early as the end of the year.

The future of *The Guide* is infinite, as is the imagination that fuels it on its wholly remarkable and totally improbable journeys, through a universe that is as absurd as it is endless.

QUEST

(Continued from page 33)

right out" a special effects assistant whispers, nearly expecting a similar event to happen shortly.

"The only people I want moving are animal people," a trainer calls and the miscellaneous pacing stops.

"Folks, we have to hold it quiet, we don't want to distract our little beauties," the action coordinator and associate producer Mickey Moore shouts.

"Clear everybody behind the trailers. We're bringing the wolves in now." The Christians probably felt this way before they were introduced to the lions.

Everybody stepped back and collectively took a deep breath as a half dozen clean-cut kids from Los Angeles came out right over the knoll. Each had a wolf, two on ropes, two with chains and two were carrying them in their arms. The image was as disconcerting as catching your father behind the beard at Christmas.

Behind this comes the director and a file of strange looking actors. Except for their protruding foreheads, they more or less look like us, except for a remarkable lack of personal hygiene and a skimpy costume of furs. The cast is immediately mugged by make-up people, who make them both dirtier and bloodier.

In this scene the Ullams, after an attack, flee through the woods pursued by wolves, and a couple of them don't make it. One is a stunt man who wears a handless stump that is real enough to ruin lunch.

Annaud explains how and where the Ullams should run and then where the stuntman will be attacked. There is further consultation with animal trainers about the shoot.

"We have been rehearsing this scene for three weeks," the trainer explains. "We work on sound cues which make them attack the man but not hurt him." The stuntman is swooning for courage.

The wolves are tied to trees. The area where they will run is carefully mapped out and then the trainers wire it. During the actual scene a slight change will jolt through the wires in case one of the wolves suddenly fancies one of the crew. Suddenly, every-one freezes. An electrician has wandered into the wolf area. One of the trainers shouts, "get out of there." He still doesn't realize the danger and nonchalantly lopes on out, stepping gingerly over the wires. He looks very brave, but later confesses, "I may have looked like Saint Francis of Assisi, but I was petrified when I realized where I was."

A documentary team is covering the action. The camera operator is taken in by their gentle behavior and extends his hand to stroke

one of the beasts. He almost loses it. The young trainer is furious at this break in their animals' attention and discipline span. They, of course, can pet their animals and touch them roughly like trainers do with boxers before a fight. They build that frisky feeling until they can signal Annaud that they are ready.

"Action" is called softly so as not to distract the wolves. The actors run along their appointed path, some stumbling, grunting with terror, others yelling unintelligible words that have been devised for them. Then another signal from Annaud frees the animals and they give chase.

The wolves gain on the humans, and then right on cue, pass them and charge on toward their trainers. Cut.

The wolves are fierce, but they are not necessarily man-eaters. Along with the half dozen wolves are three German shepherd attack dogs. These are truly mean. While the wolves are simply tied or chained to a tree, the dogs are always caged except for the moment when they are performing. Their only act is to attack.

The wolves' span of discipline wanes after about 30 minutes and they become too playful to work. The trainers harness them and lead them docilely back to their

huge trailer truck. From a distance, they do look like frisky pups.

After several grueling hours the sequence is completed. The actors have actually suffered to make this movie. They have frozen, baked and been chased by wolves, but in the end they all hope *Quest for Fire* will be a big box office success, spawning additional films in the genre.

Will there be a sequel?
"A sequel, no, not a sequel in the usual sense of the word. But my writer and I visualize a triptych, a trilogy of different stages of human evolution. It has a terrific potential. We are all very excited," says Annaud.



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DATA BANK

(Continued from page 14)

with liberal doses of wit, imagination and outright craziness. Anyone who likes to have a little fun along with their science fiction should enjoy these programs

PBS LAUNCHES SFX PUSH ...

KCET and WNET have announced a 12 million dollar effort to produce four adaptations of science fiction short stories for the next three years. Ursula K. LeGuin, author of the *Lathe of Heaven* is prepping one script, based on her *Waster Than Empires*, and *More Slowly* by Budrys is scripting a second show based on his novella *Rogue Moon*. If all goes well for the planned series, the programs will air through the '85 season at a rate of four new episodes a year. Jeanne Mulcahy of KCET productions identifies these programs as "speculative fiction rather than science fiction because the latter term implies action adventure or good-guys-versus-bad-type storyline. Our stories have been selected for their emphasis on human problems and concepts."

TIDBITS ...

Barbarian, a fantasy adventure feature on location in Lisbon, has just begun filming for New World Pictures, says producer-director-writer Jack Hill. Set to star are the Harris twins, Linette and Leighann, who recently had featured roles in

American Cinema's I, the Jury. *Avantage* casting has wrapped with the addition of Olivia Hussey, Sam Neill, Michael Hordern, Lysette Anthony and John Rhys-Davies who will join James Mason and Anthony Andrews in the three-hour special for CBS. Crown International Pictures' *Galaxina* has won three prizes at the Paris International Science Fiction & Fantasy Festival. With all the publicity attendant upon a reunion with Stanley Kubrick on his sequel to 2001, author Arthur C. Clarke named a last, if belated, sale of screen rights to his 1979 novel, *The Fountains of Paradise*. Laying out a tidy sum for the rights is G. Robert Schinnella, a special effects whiz turning producer. His most difficult task will be in recreating for the screen the space elevator zooming skyward 22,000 miles from earth. *Star Wars* has just been sold to CBS for the unheard of price of 26 million dollars giving the network the right to show the film three times. Dates for these airings have yet to be disclosed by CBS.

Parasite will be the latest 3-D production to hit the screen in mid-March '82, says Avco Embassy Pictures. The pic was directed by Charles Band for Yablans Abatts productions, script by Alan J. Adler, Frank Leverage and Michael Shob. The film takes place in 1992 on earth in a story about a biochemical warfare weapon. The feature utilized the Future Dimensions

Swamp Thing

(Continued from page 41)

Cable, but losing his arm (which later dramatically grows back). Swamp Thing responds to her question, "Does it hurt?" with a painfully predictable "Only when I laugh." His comical reaction causes immediate laughter not only from the audience, but the characters of Cable and Swamp Thing as well. Suddenly, their laughter dissolves into convincing sobbing over their horrifying situation and the audience is stunned into silence, feeling embarrassed at having laughed in the first place. This illustrates the effectiveness of the story, the acting, Craven's direction and even Bill Mumf's excellent makeup and costume work through which Durk must emote with only his eyes and limited lip-movement.

Other cast notables are Nicholas Worth who plays the commando Bruno. While the role is similar to that of Ned Beatty's role in *Superman the Movie* and

Superman II, Worth plays it straight, eliminating all campiness so often identified in comics brought to the screen. Youngster Reggie Balford's role as Jude, who aides Cable in escaping the swamps, delivers some of his best lines in a garbled fashion, but this somehow adds to the realization of his character.

Jordan's *Archie* likens his pursuit of Swamp Thing to a chess game, but the film story compares better to a boxing bout with the first rounds going to the filmmakers, and the fourth to the slowing of pace before a thrilling K.O. by Swamp Thing in the fifth.

If you're tired of having your stomach turned by movie monsters, don't miss *Swamp Thing*. He's more hero than monster and his film debut is more adventure than horror, more thrilling than startling, has more action than plot, but more out-and-out fun than *cinema* creatures have provided their viewers in many a season. Highly recommended.

camera system. *Star-Crossed*, an Adventure in the Year 2000 written before the release of *Star Wars* is on the drawing boards at last. The story is an adult science fiction mystery-love story penned by Pamela Hall. It is hoped that a new 3-D technique currently being developed can be used. *Foundation Trilogy* has been purchased from author Isaac Asimov

by producer John Phillips. Phillips plans to make the three films together and to release them just one month apart. No production start date has been given as yet. *Blue Thunder*, with Roy Scheider in the lead of this *Rastar* political thriller action piece, is currently in production for director John Badham. Script is by Dan O'Bannon and Don Jacoby.

Time Bandits

(Continued from page 12)

fall into the trap of writing too many words.

I love Mike's dialogue, but the parts I really enjoy in the film are the ones where there's very little talking, where the plot is delineated strictly as visual adventure. And that's a mile-step away from Python for me. And I'd like to keep doing that. Initially, I didn't think I'd be any good at it, but it seems that I can do it successfully.

FF: How about the special effects? Did you handle them as well?

GILLIAM: Yes, we did them ourselves. That's why *Time Bandits* seems so much like a home movie to me.

FF: Did you bring in any consultants for the special effects?

GILLIAM: We did call in one matte artist. But rather than explain to him what I wanted, I sat down and drew it out for him and showed him what I wanted. The bulk of the SFX were handled by Julian Doyle and myself. The lasers and all of that stuff were done by two friends from a film school who had helped me on *Life of Brian*. And there was also a special effects unit that was working alongside the main unit. I think they've only got one shot in the whole film, and yet they managed to use all of the budget.

FF: Can you tell us about some of the material that was shot and not

used? What did we miss?

GILLIAM: One of the more interesting sequences which was edited out of the final cut was the "spider woman" episode. Sequentially it takes place between the "boat-headed" giant and the ascent into the fortress of the halls of darkness. Where the invisible barner scene is. We actually shot it, and it was really funny, but it needed another scene on either side to make it work, so we would have ended up with the three scenes altogether and the film was running long already.

FF: What did this "spider woman" sequence involve?

GILLIAM: Well, there are these two "ladies." The gang is lost and Evil is watching them in his little pool. Og is sitting there looking sort of dopey when suddenly this tendril-like thing whips out, wraps around his neck and drags him out of shot into a cave. The gang tries to stop him but to no avail. The camera keeps cutting to hands in a dark place with knitting needles. Og's dragged into a room inside the cave where he is confronted by two old really discolored Edwardian ladies. Everything is covered with lace which goes up into a web they're knitting. And they're "spider women." They're wearing these wide skirts, and when you look down at their feet, there are six shoes under each of them. And up in the webbing, wrapped in cocoons, are beautiful blond knights in

shining armor. It was meant to be symbolic and all about repressed sex. The scene worked but the scene that followed it was too complicated. We were having trouble and it looked like it would be months before we'd have it. It consisted of a forest of "hand trees." Hands with the veins turning into roots. We did a lot of tests for the SFX involved in that scene but it looked like we were going to run out of money before we could finish, mainly because we had spent all our money on the main shoot. That's why a few of us had to do all the final work.

FF: Does the fact that Michael Palin and John Cleese star in the film tend to give *Time Bandits* an overtone of Monty Python humor?

GILLIAM: At first I didn't actually want John Cleese to be in the film. Because it did put us in that very position, of having a film where two or three are gathered in Python's name. I was trying to avoid that. In fact, Mike Palin was originally going to play Robin Hood. Which would have been quite different. But for a variety of reasons, John was in the film, and he's just great in that part. But the problem is that it still looks like a Python film and that's dangerous.

FF: What do you have planned for the future?

GILLIAM: I've got two film projects which I am working on. One's a "black" one and one's a "light" one. The first one is the travels of Baron Von Munch-

hausen. He's an 18th Century European version of Pecos Bill, if that's possible. The other is about America, really, a cross between Franz Kafka and Walter Mitty. And that's the interesting one, the one I'm most keen on. But I just don't know how many people would like to see that. It wouldn't be completely funny.

FF: What about the Pythons? Have you any future plans to continue working with them?

GILLIAM: Yes, we're getting together at the end of the year to have another writing session. The plan is to start filming in June. We're going back to the "sketch" format, a 90-minute movie version of the television show. But there are certain problems there, especially the dangerous three-quarters mark where the audience might begin to say to itself, "How much more of this?"

FF: But for the present, if you could appear in front of the audiences seeing *Time Bandits*, what would you tell them about the film?

GILLIAM: First I would tell them that it's not a Python film. If they've come to see a Python film they're going to be disappointed.

Time Bandits is a chance to be a kid again. It has nothing to do with your age. It has to do with your attitude and do you still have the ability to imagine and wonder and be amazed. *Time Bandits* is a film for all you kids out there (laughs)! However old you are.

Guess Who's The New Dr. Who?

Interview by
KEN BUSSANAMAS



AFTER SEVEN LONG AND LOYAL YEARS AS THE INFAMOUS DR. WHO, TOM BAKER WILL PASS THE MANTLE OF HIS OFFICE ON TO A NEW TIME LORD.

From a Doctor of Ailing Animals to a Dr. of Aliens and Earthlings, Peter Davison, of the BBC's ALL CREATURES GREAT AND SMALL, lends his Talents to the Newest Incarnation of our favorite Time-Traveling Physician . . .

A Talk with actor Peter Davison and Producer John Nathan-Turner

FF: Peter, as a newcomer to the legendary *Dr. Who* series, what have you done to prepare yourself for the role?

DAVISON: First, I studied a good number of video tapes of past episodes featuring all of the Doctors. Actually, it was good fun to sit back and watch some of those familiar old faces again.

FF: How do you visualize the character of the Doctor as he will appear now?

DAVISON: I think his character is going to be more action packed than Tom Baker's. More heroic in a sense. I think the Doctor should be a bit more fallible, less of a complete know-it-all. And, I'd like to do away with some of the overused plot devices, such as the sonic screwdriver, as an

excuse for him to get out of situations. But the science will still be there.

FF: How is the Doctor's attitude towards his companions going to be affected by the character change?

DAVISON: Well, the Doctor has always had a sort of fatherly presence, which will be changed slightly. He will become more of a 'big brother' figure.

FF: John, you now have four travellers in the TARDIS. How long do you plan to continue this sort of multiple companionship?

NATHAN-TURNER: I think it might cause problems if we kept it for too long. But the good thing is that when we split up the main characters within a story it gives them someone to talk to. In one story we've actually written one of the characters out then brought them back. It has infinite possibilities.

FF: Peter, how do you feel about seeing yourself on film as the new Dr. Who?

DAVISON: It's always agony until at least two years afterward. By then, hopefully, you've forgotten the disciplined emotional process you went through, and you can sit back and enjoy it. Only now can I sit back and enjoy early episodes from *All Creatures Great and Small* without thinking about "me" doing it.

FF: Is it true that you're interested in music?



Peter Davison poses as the somewhat more collegiate new Dr. Who.



DAVISON: Yes. I play the guitar and write some songs. In fact, I did the title song for the humorous ITV series *Mixed Blessings*.

FF: John, when is the earliest we in America can expect to see the new Doctor Who episodes starring Peter Davison?

NATHAN-TURNER: The earliest would be in about two years. In Australia the series is transmitted almost at the same time it is in England, but the Aussie networks decided not to transmit this last season until they also had Peter's first, so they could ease the transition. In England the audience has had to wait anxiously for almost a year.

FF: Are you both happy with the changes in the series so far?

NATHAN-TURNER: I'm very happy with the changes. And there are going to be a few more next season.

FF: What's going to happen to K-9?

NATHAN-TURNER: I'm producing a Christmas special which will feature K-9 and Sarah Jane Smith.

FF: K-9 has been a part of the Dr. Who series for many years now

After the second version he stayed with Romana in the episode "Warrior's Gate." Will a third version ever appear in Dr. Who?

NATHAN-TURNER: Never. The one in the Christmas special will be K-9 Mark Three, however. Elisabeth Sladen will be returning to portray Sarah Jane and the series may last a little while. It's going to be a sort of Avengers type thing.

FF: How does K-9 get to Earth?

NATHAN-TURNER: I'm not going to tell you. But K-9 will never appear in Dr. Who again.

FF: In the Doctor Who episode "The Three Doctors," the Time Lords seemed to be an almost God-like race. Later, in the episodes "Deadly Assassin" and "The Invasion of Time" the Time Lords were a race of incredible buttocks. Will the Doctor ever return to Gallifrey and how will the Time Lords be shown?

NATHAN-TURNER: I've been toying with the idea of returning to Gallifrey. If we do a story with the Time Lords, they will return to the God-like beings they once were.

FF: The last time a historical story was done on Doctor Who was during Patrick Troughton's (DW #2) duration as the Doctor. Will there ever be another purely historical story?

NATHAN-TURNER: Yes, we're doing one this season, in fact. It's called "Black Orchid" and it's set in 1920-1930's London.

FF: Are there any plans for a Doctor Who story which would take place in America?

NATHAN-TURNER: I'd love to do one in America if I could get the kind of production budget to afford it. Of course, we'd have to fly everyone over.

FF: Do you encourage stories from fans?

NATHAN-TURNER: I think it's good for fans to write. They obviously know a lot about the series and the series could benefit by them. We did commission a script from a fan this last season. It was called "The Full Circle."

FF: When will the new series air in England?

NATHAN-TURNER: January.

FF: Why so late?

NATHAN-TURNER: We ran into some production problems which moved the schedule back. We will be doing a series called *The Five Faces of Doctor Who* this Fall. We've selected one episode which features each of the individual Doctors out of the BBC archives and will run them as a kind of retrospective documentary.

FF: Which ones will be run?

NATHAN-TURNER: "An Unearthly Child," the first Doctor Who story, "The Krotons" with Patrick Troughton, and "The Three Doctors" with Jon Pertwee. We aren't sure which Tom Baker episode we'll show as yet.

FF: Was Tom Baker responsible for much of the humor in the two seasons before you joined the show?

NATHAN-TURNER: The Dr. Who scriptwriters from that season, Douglas Adams, Graham Williams and Tom Baker all had a similar sense of humor, so I think it was a joint effort on their part. In the future I would like to add more of that witty sort of humor in the new episodes.

FF: Do you have any special surprises in store for us this season?

NATHAN-TURNER: I think there might be an old enemy returning this season. But I'm not going to tell you which one.

FF: Anthony Ainley has been very well received as the new incarnation of the Master. Will he appear as often as Roger Delgado (the original Master) did during Jon Pertwee's stay as the Doctor?

NATHAN-TURNER: No, he'll never appear in live stories a season. But, rather we'll just use him now and then.

FF: Do you know all the titles for the next Dr. Who season?

NATHAN-TURNER: Yes, but I'll only tell you five. Not because they're shrouded in secrecy or anything, but they are working



John Nathan-Turner (with beard), Peter Davison, and actress Sandra Dickinson at a recent Dr. Who convention in America.

titles and will probably be changed. The first is *Castrovalva*, written by Christopher H. Bidmead. The second is *Four to Doomsday*, written by Terence Dudley. The third is called *Kinds* (K-in-duh) written by Christopher Bailey. The next is called *The Visitation* which is written by Eric Seward, another new writer to the show who has since become my script editor. The fifth one is a two-parter set in 1925 England, purely historical, called *Black Orchid* by Terence Dudley.

FF: You had mentioned at one time you were thinking about changing the Police Box.

NATHAN-TURNER: I was actually being a bit wicked when I said that. There are only two things that haven't changed since 1962 and that's the music and the Police Box. I think it would be foolish to change it.

FF: Is there anything else you can tell about the Christmas show with K-9 and Sarah Jane?

NATHAN-TURNER: Yes, there's going to be a boy with them named Brandon, and it's going to be about fifty minutes long.

FF: Do you think it might become another series?

NATHAN-TURNER: I think there's a good possibility just because it's a Doctor Who spinoff. It's a one shot right now, but if it goes well it might become a series. But it will, in no way, try to compete with the original series. I think it would be ridiculous to even try.

FF: John, you have been asked to speak at American Dr. Who conventions in recent years. Are the people at the BBC impressed by the fact that the series has achieved such a world wide appeal?

NATHAN-TURNER: Yes, they are quite impressed. Most new people who come to work on the show, find that they have suddenly become celebrities in their own neighborhood. Their neighbors ask, "Oh, what are you working on now?" and things like that usually start. That doesn't happen on many other programs. There is an enormous popularity and affection for the program which amazes even the crew.

FF: What is the BBC policy on reruns?

NATHAN-TURNER: Normally the BBC doesn't like to show episodes "out of Doctor," meaning once Tom Baker took over, we couldn't show episodes starring Jon Pertwee. I would like to change that. The controllers think that the viewers will get confused if we show reruns with other Doctors. I think that the viewing audience has more sophistication than they are being credited with. I really think that the viewers would like to see some reruns.

FF: Would you like to continue *The Five Faces of Doctor Who* featuring more of the old episodes?

NATHAN-TURNER: Yes, I would very much. Maybe we could do a Dalek season sometime. But I think it will depend on how popular this season is. You know, we announced our new schedule to the press in July and also included our plans for the *Five Faces* project. And we got inches and inches of press! Then they just sort of mentioned the BBC's other new production, I think it shows just how popular the Dr. Who series really is. If we announce a new companion or a new Doctor and have a press call, it's a full turn out.

DAVISON: It seems a bit ironic, but the same night it was announced that Ronald Reagan had been elected President of the United States, it was also announced that I had been chosen to play the new Doctor.

NATHAN-TURNER: Yes. In fact we had signed Peter at 4:30 that day. The press were on to Peter's agent at half past five. We had to do a press release at half past six. Then we were on the nine o'clock news.

FF: How highly is Doctor Who rated in England?

NATHAN-TURNER: It does fantastically. When we first started airing the new season, the "other station" started running *Buck Rogers* opposite. It defied us very badly that first week. We started gaining viewers back at the rate of a hundred thousand a week. After a while we were moved to five ten Saturday evening. The other station then finally gave up *Buck Rogers*.

FF: How long did you know Tom Baker was going to leave the series before the news leaked out?

NATHAN-TURNER: I actually knew for about two months before we published the news. Tom had felt that he had given all he could to the series in seven years, I really had nothing to do with it.

FF: What would you like to do with Doctor Who as a series?

NATHAN-TURNER: I would like to be asked to do the season that includes the Twentieth Anniversary. I am currently only scheduled to do this season and the following one. But, I would very much like to do that one.

FF: Does the future look bright for Doctor Who?

NATHAN-TURNER: Oh, yes. Quite. The future looks promising for a long and healthy life.

DEADLY SPAWN

(Continued from page 38)

illustration have been a diversion from your main passion.

TH: Yes, actually, I look at it that way. You asked before why I got involved in *The Deadly Spawn*. I just wanted to get my hands into a film, I wanted to make something to hold onto a camera light, to be part of it, somehow.

FF: You and your wife Rita are functioning as executive producers on the film.

TH: Which, simply put, means we put money into the film.

FF: Your son Charles has a featured role in *The Deadly Spawn*.

TH: Let me tell you about my son Charles—he kills the monster! Charles plays a 12-year-old horror film buff who tries to frighten people by appearing in a puff of smoke (powdered magnesium) as

a monster. At the climax of the film Charles feeds the monster a "head" full of powdered magnesium and blows it to pieces.

FF: You allowed your house to be used as a location for some sequences in *The Deadly Spawn*. What is it like to have a film crew marching in and out of your house carrying equipment—and monsters up and down stairs?

TH: I enjoyed it—being around all that activity. It was a very messy film. The monster is coated with thick slime before every take and there's lots of blood in the film. One scene involved the Uncle who is discovered in a room infested with little spawns who are chewing him to pieces. I laid a white carpet in that room, but needless to say, it had a lot of red

in it by the end of the shoot. The company we took it to for cleaning did a double take when they saw it.

FF: Did anything amusing happen during the shooting?

TH: Well, I saw the director pull his hair out a few times—I thought that only happened in the movies!

FF: I understand that you were approached to do design work on the Disney/Paramount production *Dragonstayer*.

TH: Years ago, yeah. But I was in the middle of trying to sell *Urshurak*—a novel I wrote with my brother and Gerry Nichols—as a film. We came quite close, but the short side of the story is that it was just too expensive to do. Joseph E. Levine for example saw the *Urshurak* presentation. He applauded, turned to us, slipped the arm of his chair and said "Well, that'll cost \$145,000,000

to make!" We thought he was joking but he meant it literally.

FF: *Urshurak*—like most of your previous work was a joint venture between you and your brother Greg—"The Brothers Hidebrandt." Up until painting the *Clash of the Titans* poster you worked together, usually both of you contributing to each painting. There has been a split between you two and now you work alone. What happened?

TH: It was not a friendly parting of the ways. At the time it happened I was working on a very important piece of work with my brother—production design for the forthcoming motion picture *The Beast of Krull* to be directed by Peter Yates. I was on the job for a month. One day I was informed that I was off of the project and that Greg was to continue...let's leave it at that.

FF: So at this point we don't know



Photos: top left to right, SFX Director John Dods puts the finishing touches on various stages of the monster *Spawn*. Bottom center: Makeup Supervisor Arnold Garguilo fits the

back section of a hollow dummy head in place. Below center: John Dods works on the *Monster Spawn* control mechanisms, later to be covered with foam rubber latex "skin" detail.

An Interview with JOHN DODS

FF: How did you come to be involved with *The Deadly Spawn*?

DODS: Well, it was a fairly simple turn of events. My friend Ted Bohus called me up one day and said, "Let's make a monster movie!" That seemed like a good idea to me so we did it. I've known Ted for years and we worked on the (uncompleted) film *Nightbeast* together. Ted wanted me to be in charge of the special effects.

FF: You are known primarily as the creator/annihilator of the *Grog* film series. Will there be any stop motion in *The Deadly Spawn*?

DODS: We had assumed from the beginning that some stop motion would be necessary to



create *Spawn* locomotion. As it worked out I devised "live action mechanicals" that everyone seems very happy with. It looks real, and avoiding stop motion enabled us to use fluids. The baby "Spawns" are seen swimming around in the flooded basement of the house in the film. There's also a lot of blood in *Deadly Spawn*. It's hard to make fluids look convincing in the stop motion process.

FF: What kind of special effects will we see in *Spawn*?

DODS: Most of the effects are on the set mechanicals. Simple puppets were used for many of the shots—manual manipulation of the various sized models from beneath a specially prepared surface. For example, if a spawn is seen on the floor of the basement we had to build a false floor,

if any of the design work in *The Beast of Kru* will represent your efforts.

TH: Right, I won't know until I see the film.

FF: Is it true that members of *The Deadly Spawn* film crew have found their way into one of your current projects?

TH: Yes, I'm painting a 1983 fantasy calendar for the TSR people, who make *Dungeons and Dragons* and other role playing games. It's called "Realms of Wonder." Crew members posed for various characters, our cinematographer Frank Balsamo became a dwarf, John Dods posed for a monster and a wizard (in the same picture!), and our production coordinator Keith Vent posed for a mermaid.

FF: What are your other current projects?

TH: Well, I consider *The Deadly*



Spawn to be my prime project. But I'm also doing two books with my wife. One is the "Fantasy Cookbook" to be published by Boba Merril Company. And we're doing an adult picture book on Merlin the Magician. I'm also discussing other projects with the TSR people—they're very good to work for.

FF: Would you like to be involved with film in the future?

TH: Yes, in the area of production design, in creating the look of the film. I like to build miniature sets—and I've always wanted to do a matte painting.

FF: We look forward to seeing *The Deadly Spawn*. It seems that we find Tim Hildebrandt today much as we would have found him in 1954—a devoted enthusiast of film fantasy—making sets out in the garage.

TH: I love it.

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Photos: top center, Executive Producer Tim Hildebrandt (right) and other members of the SPFX crew (clockwise) Greg Ramondos, Frank Balsamo, and Jack Picuro. Clockwise from bottom left, painting in detail on the spawn babies; the "lunatic mask" sculpted by John Dods is worn by Charles Hildebrandt in the movie; Charles Hildebrandt feeds the monster an "explosive head"; John Dods inserts the "teeth" in the Spawn sculpture; Arnold Garguilo applies "eaten face" makeup to actress Ashley Blythe.



flood it with water, and conceal the mechanism through a hole in the surface. Sometimes we had eight people lying flat on their backs making the spawn babies "act" their roles. If a spawn had to appear on a chair we would have to get a chair and wreck it—putting holes in it through which spawn controls could be concealed, that kind of thing. The mama spawn is just a big elaborate puppet that is mobilized by six crew members—one for each body part and another to propel it forward on a tracking system. We have some pyrotechnics in the film which Tim Hildebrandt helped us work out. There is a neat effect involving a miniature set that I'm not allowed to talk about. We have a lot of blood effects where we had to mechanically pump fluid through body parts. Spawn

also features some nifty special makeup effects created by Arnold Garguilo: a woman gets her face chewed off, spawns come out of someone's eyes, things like that.

FF: I understand that you are directing certain sequences in *Spawn*.

DODS: Yes, I'm happy to say I'm directing most of the sequences that involve effects, most notably the scenes with the boy in the basement (what we call the "chamber of horrors" sequences) as well as the climax of the film which is full of fast cutting and rapid action. Everything in those sequences was shot corresponding to a very careful storyboard. I'm happy with the way they worked out.

FF: How did you arrive at your final design for the mother creature?

DODS: I've always had an ambition to create a monster that wasn't an obvious "man in a rubber suit," so from the very beginning designs for the spawns were far from human. I did a series of drawings and we all picked the one we liked the best.

FF: Is it restricting to work within the confines of a low budget film?

DODS: I suppose so but I've never worked any other way! We've stretched every dollar to the limit and all of it is on the screen. I'm working with a very resourceful group of people. We could make an expensive looking film with the money that Dino DeLaurentis spends on stationery. I know that our effects budget would be around \$100,000 if we had done this film in any kind of conventional way—and I don't think we've spent that much on

the entire picture.

FF: Do you feel that *The Deadly Spawn* is different than the current crop of low budget thrillers?

DODS: I know that it's different. We designed it to be different. *The Deadly Spawn* is presented in the manner of putting on a show, or like a tour through a chamber of horrors. We show the audience series of exhibits in a theatrical manner in the context of a story that resolves itself in a very satisfactory way.

FF: What would you like to do after *The Deadly Spawn* is completed?

DODS: Work on another film with Filmline Communications, make another Grog puppet film, finish illustrating a children's book. I have been working on, see *Reverge*, of the Jedi, and book passage on a space shuttle.

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Wise Remembers

(Continued from page 21)

him's release he would be immortalized as the mighty, twice foot tall Gort to millions of TDESS fans.

Admitting that there were actually two suits (one with a zipper in front the other with one in the back), Wise explains that he had to plan his shots well in advance as it took Martin at least an hour to literally get into the character. Which suit he wore depended on whether the scene called for the robot to approach the camera (zipper in back) or retreat (zipper in front).

Wise still equates slightly when he recalls one peculiar problem with the otherwise perfectly functioning robot. We were particularly concerned with the credibility of the suit because as Gort stalked away from the camera, you could see the rubber creasing on the back of his knees. We did everything we could to eliminate that, but there wasn't any way we could avoid it. That was one of our major concerns when we went to the sneak preview of the film—whether people would see the suit creasing and laugh. But no one did laugh. Through-out the film Gort remained ominous, frightening, and quite convincing.

In addition to the suit problem, there was one other physical problem we faced. In the scene where Gort corners Patricia Neal, it was necessary to harness the visuals so that the audience momentarily loses sight of Gort and Patricia Neal's character Helen. When the robot emerged from behind the large door that had hidden them from view, he was seen carrying the struggling actress apparently effortlessly.

How did they achieve this feat of strength? In the space of one quick cut, a cell of one wire attached to a crane lifted the harnessed heroine into the robot's arms where nearly all of her weight was supported by the apparatus.

Martin could not actually pick up Patricia Neal, commented Wise. He was not physically a very strong man to

start with, being a giant and not an athlete. Also, because the suit was so light, he could only stay inside for three quarters of an hour at a time before his skin began to suffocate.

Realizing the danger of this potential strain on Martin, Wise and his crew took precautions to assure the well-being of one of the story's most important pieces of human hardware. We had a figure remembered Wise, a statue of Gort standing outside the spaceship on guard where he has been locked into immobility by Klaatu. Obviously we couldn't expect Lock Martin to stand there for hours when we needed Gort in the background of various shots.

Another indispensable prop, which like Gort was designed by Lyke Wheeler and Address Hehr, art directors at Fox, was the full-size spaceship around which much of the film's crucial action takes place. After the special effects department, including Fred Sersen, L.B. Abbott, Ray Kothoff, and Emil Kosa produced a breathtaking landing with a two foot miniature, multiple exposures, and a traveling matte, it was up to the 24' tall by 100' wide mock-up of the ship to help convince the audience that Klaatu and Gort had indeed come from somewhere out there.

The spaceship, which had a metallic look not unlike Gort's silver skin, was actually made of either common earth materials. Constructed of \$100,000 worth of plywood, wire, plaster of paris, and silver paint, the thing was completely hollow. Only the ramp, which had to support the considerable weight of Lock Martin, as well as Renee, who made of solid materials fashioned on a study frame covered with sheet metal.

We had a lot of problems making the ramp work smoothly, recalls Wise. At first it seemed to work jekily and not really look like something from outer space. So time was spent in getting the links out until it really came out smoothly and silently. There were staplers working a whole mechanism that had been developed by Hehr and the con-

struction people.

Good filmmaking is never an accident and Wise's TDESS is an ideal example. Months of preproduction, meetings, storyboards, and discussions of every aspect of the production were undertaken before even a shot of him was shot. In science fiction, and all films, you must get as many answers as you can before you start to actually film, says Wise. When you deal with something as technical and full of effects as *The Day the Earth Stood Still*, you really have to plan minutely in advance.

He goes on to explain that the look of various elements of the film was not strictly a directorial decision. Neither was it something that was dropped in his lap by the art or special effects department. Final say on designs submitted was split between Julian Blaustein, the producer, Wise, the screenwriter, Edmund H. North, who happily is still working in the genre and most recently co-scripted *Melrose*.

Wise says that there were many designs on the interior of the ship, the ship itself, and Gort before we finally agreed at what got on the screen. I was very satisfied—and still am—the look of these aspects of the film. They seem to me to work wonderfully well and hold up through all these years. Though an sweating in the negative when asked whether he and his crew sensed TDESS's classic proportions as they were making it, Wise uses words like quality and "valuable" in describing the film and as we examine the quality of director Robert Wise himself, we find a man standing by the work with the same pride that he did over thirty years ago. He approached the project with enthusiasm and handled it intelligently and honestly. It shows.

But most important, Wise is a believer. He believed in his film and still believes in his filmmaking. He believed in TDESS's message because, like all reasonable and sensible men, he believes in peace and the basic goodness of his fellow men. These attitudes are further illus-

trated in the film by the convincing and sympathetic presentation of the scientists trying to understand the peaceful and offensively evil. As a counterpoint to this the military, filled with fear and paranoia, are driven to destroy Klaatu. In *The Day the Earth Stood Still* the hero literally dies from the lack of understanding.

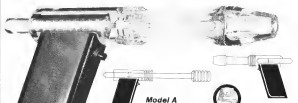
Beneath it all, Wise believed in his studio and crew for whom he has good words. He characterizes TDESS's cameraman, the late Leo Tower as a dream to work with. Also conveying his high regard for the special effects and optical department at Fox, Wise says that they contributed tremendously to the success of the film.

His actors too were contributors to the overall greatness of the finished work. Though Claude Rains was considered for the part of Klaatu, Wise recognized the specialness of Rains and says that the actor gave his part a whole added dimension. Patricia Neal, who the director had worked with before was as graceful as a belly dancer who would go on to create the character Bud Brigman in the series *Father Knows Best* is described by Wise as one of the best child actors he'd ever worked with. And Sam Jaffe, says Wise, was one of those quality players for the film in his portrayal of the Ensignmaster Dr. Barnhardt.

And now, even though marked, slow in his dealings with Klaatu, perhaps we can imagine to be a bit more civil to the next visitor that that distinct race of peace-makers sends to us. If all goes well, we should know fairly soon a sequel, *The Day the Earth Stood Still* planned by Fox with filming to start early next year. Ray Bradbury is to supply a story line to be developed by an as yet unnamed screenwriter. That's a task that new story will feature Klaatu's grandson's adventures on earth as he tries once more to discourage our self-destructive tendencies. And lets hope that this sequel is as successful in his plot for international peace as the original universal peace. ■

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